DOCUMENT RESUME

ED 281 266 CS 505 620

TITLE	Theater Arts: A Thematic Approach to Integrating the Communication Arts. High School PREP [Program Resource Guide].
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
REPORT NO	ISBN-88315-628-8
PUB DATE	85
NOTE	130p.
AVAILABLE FROM	New York City Board of Education, Division of Curriculum and Instruction, 131 Livingston St., Room 617, Brooklyn, NY 11201 ($6.00).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Creative Teaching; *Curriculum Enrichment; Drama; *English Curriculum; *English Instruction; Grade 9; *Instructional Innovation; Integrated Curriculum; Junior High Schools; Literary Genres; *Literature Appreciation; Oral Interpretation; Readers Theater; Teaching Methods; *Theater Arts; Thematic Approach
IDENTIFIERS	New York City Board of Education

ABSTRACT

Using a theater arts thematic approach to demonstrate ways listening, speaking, and writing activities can be built around the study of works of literature, this guide presents activities and sample lessons to help students develop an awareness of the interrelationships between performance and the language arts. Following an introduction, the first section offers strategies for helping ensure students' mastery in constructing and restructuring the meaning of what they have read. Included in the methods of instruction are strategies to help students think before, after, and about reading. The next section outlines a sequence for directed instruction in reading, and subsequent sections describe the program objectives and ways for teachers of students with special needs to modify the lessons in the manual. These are followed by a section of sample aims and performance objectives, and a checklist and guidelines for classroom critics. The bulk of the guide consists of sample lesson plans for the following: (1) preparatory activities, (2) unit based on a play, (3) mythology unit, (4) short story unit, and (5) unit based on a novel. The manual concludes with two appendixes, one providing definitions of readers theater and the other an annotated bibliography of sources on oral interpretation and readers theater. (AEW)

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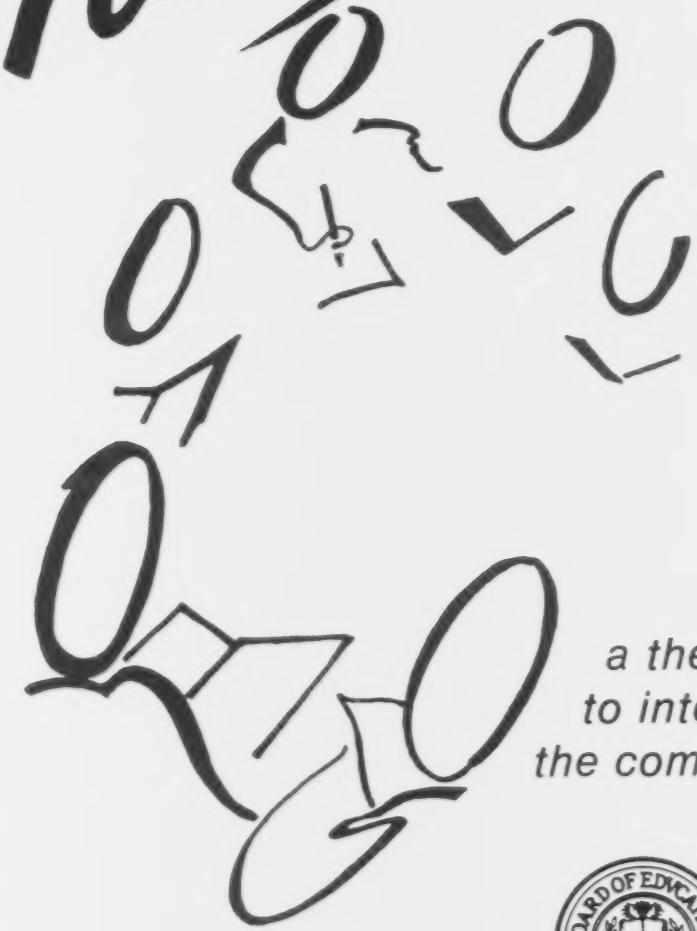
High School Prep

Theater Arts



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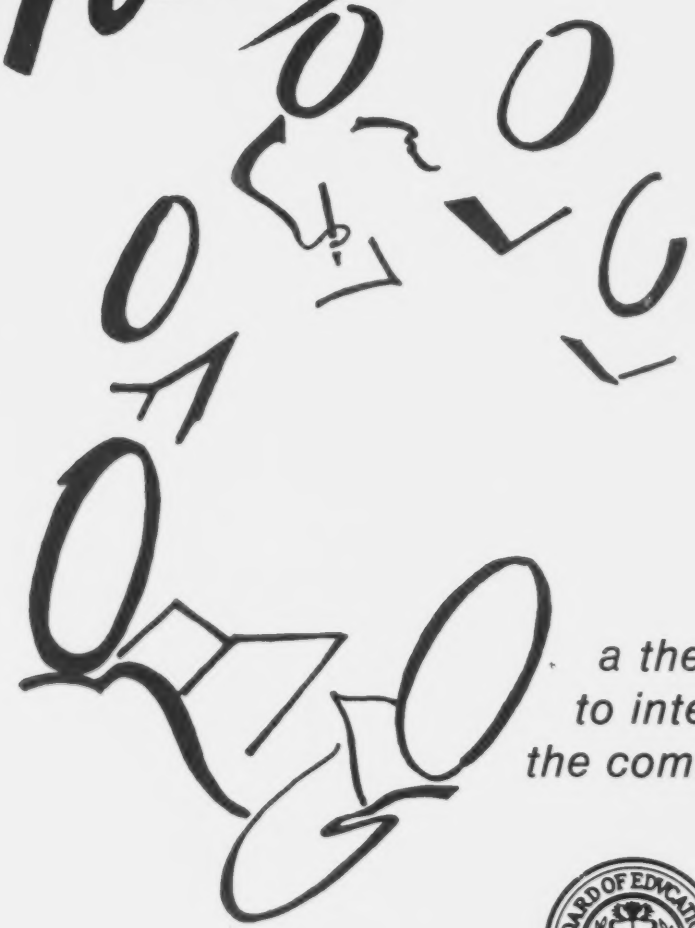

a thematic approach to integrating the communication arts

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ISBN No. 88315-628-8 Curric. No. 00-2050-30

Other persons and institutions may obtain copies of this publication from the Curriculum Production Unit of the Office of Curriculum Development and Support, Room 613, 131 Livingston Street, Brooklyn, N.Y. 11201. For information call (718) 596-4902.

FOREWORD

The materials, lessons, and activities included in the curriculum units which comprise Teaching Literature Grade 9: Integrating the Communication Arts are designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of works of literature.

To separate the teaching of literature from the teaching of writing skills or effective speaking and listening skills is to fragment English classes. Only by planning lessons which blend all the communication arts can we hope to develop within students a view of English as a unified whole.

In keeping with these objectives, we have provided Theater Arts: A Thematic Approach to Integrating the Communication Arts, a High School PREP program resource guide. This guide includes specific suggestions and methods of instruction for the implementation of the sample lessons which utilize theater arts activities to aid students in exploring literature.

The set of lesson plans represents one approach to teaching the work(s). No teacher will use all the lessons provided. They should be seen as representing a variety of possible lessons to teach the particular work.

We hope that the material included in these units will assist the teacher in fusing theater arts and literature to integrate listening, speaking, reading, and writing activities.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and
Instruction

ACKNOWLEDGMENTS

Theater Arts: A Thematic Approach to Integrating the Communication Arts is a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director.

Morris Freedman, Director, Office of Curriculum Development and Support, provided overall guidance.

Steven Tribus, Director of the Communication Arts Unit, organized and supervised the project and was directly involved in its preparation.

Gertrude Karabas of the Communication Arts Unit was responsible for the content and design of the project, and was its principal writer.

The manuscript was prepared for publication by the Editorial and Production Unit, under the direction of Alaire Mitchell, Assistant Director of Curriculum Development Research (Acting), and Maureen Maguire, Production Coordinator.

Regina Paleski was the project editor. Eileen Fitzpatrick and Edith Novod provided editorial assistance. The cover was designed by Kent Beaty.

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INTRODUCTION

The theme-centered approach provides a basic framework around which specific class activities can be organized. Classwork can be built around meaningful wholes or patterns in order to attain unified learning. In using this approach, the teacher must be prepared to take the class through three processes: initiating activities, developing activities, and culminating activities. Carefully developed foundation lessons are essential for introducing the theme and its related concepts to the students. These foundation lessons provide students with skills needed to successfully complete the tasks built into later lessons.

In the developing phase, the teacher may elect to break up the course work into smaller units. These smaller units may be based on a single work, a particular genre, or a combination of literary types. Finally, in the culminating phase, the teacher should allow time for sharing and displaying of completed projects.

The selection of the theater arts focus was motivated by several needs. One primary consideration is the need to have students perform language activities as practiced in the real world. The study of language becomes more meaningful to the student when it is a natural outgrowth of listening, speaking, reading, and writing experiences. Using this theater arts theme, the teacher can help students develop an awareness of the close interrelationship between these experiences and performance as parts of total language process. Moreover, these skills will not be taught in isolation as discrete elements, but will be integrated within the framework of the theme. The Theater Arts focus provides opportunities for students to interact and become active participants in the classroom setting. This is a necessary concommitant because the projects--role-plays, improvisations, skits, pantomimes, simulations, panels, debates--foster active communication in the classroom and provide real audiences for student language development.

How to Use This Resource Book

A school may not be implementing a theme based on theater arts but may find ways to adapt this guide after taking the following survey:

. Does the curriculum have a planned, sequential series of objectives and activities for the improvement of listening and speaking skills?

. Is a substantial amount of instruction time (10 to 20 per cent) devoted to planned instruction to develop listening and speaking skills?

. Is the importance of oral language stressed throughout the entire school program?

. Are there objectives and activities in each of the following areas?

- discussion skills
- interpretive reading
- role-playing
- story telling
- dramatic activities
- speaking to explain
- speaking to convince
- speaking to entertain
- listening for information
- listening to analyze and interpret
- listening to enjoy and appreciate

. Do the students exhibit good speech and listening habits in the classroom and elsewhere in the school setting?

. Is there instruction and practice for all students in the comprehension and evaluation of television, radio, motion pictures, and stage productions?

. Are the students evaluated on their progress toward meeting the objectives in the listening and speaking part of the communications program?

If answers to the survey questions indicate that listening and speaking skills are not fully integrated into the curriculum, this handbook may be used as a source of ideas, activities, and lessons in these areas. The theater games may also be used as motivation to teach literature lessons.

Another approach might be to use the unit planning lessons as models for creating an integrated activity-based program in the classroom. It is helpful to remember that in introducing a new approach in the classroom, the teacher must proceed slowly. Exercises and activities may have to be repeated.

The teacher should participate in as many activities as possible with the students. Students are more willing to be open when they feel that teachers have shared the same classroom experiences.

Methods of Instruction

Many ninth year students may lack independence in reading and consequently, the teacher should try to integrate both content and process objectives within each lesson. Some of the basic skills of reading, which should be addressed alongside the content objectives, are as follows:

. ability to apply prior knowledge to the content of new reading material
. appreciation of the purpose for reading the material
. understanding of the concept presented in the material
. familiarity with the technical vocabulary used
. recognition of basic vocabulary common to all textual material
. ability to derive literal and implied meanings from the texts
. ability to apply what has been learned to other situations or texts

The following methods of instruction are recommended to ensure the students' mastery in constructing and restructuring the meaning of what they have read. These strategies are designed to raise to the conscious level that which students already know and which can be related to the new reading.

Strategies for Helping Students to Think Before Reading*

1. Present several short passages from different sources and ask students to determine the problem or theme common to all. Relate to the new work.

2. Ask students to brainstorm prior knowledge about the author, setting or historical period of the work to be read.

3. Prior to the reading, pose a related question to be addressed in a journal entry (e.g., "What would life be like on a Mississippi raft?").

4. Introduce a new genre by reading and discussing a children's picture book written in the same genre.

5. After reading aloud the opening paragraphs of a new work, have students generate questions regarding the characters, plot, theme or setting to be answered by their own reading.

6. Distribute dittoed sheets containing brief passages from the new work. Ask students to predict setting, author's style or story line as appropriate.

7. Prior to the reading of a longer work, discuss a poem or newspaper clipping on a similar theme.

8. After previewing, but before assigning a new work, ask students to respond to the question "Why do you think this novel (play, poem) is part of the curriculum?"

9. Before assigning a work in which historical setting is important, provide the historical background and ask students to write a brief dialogue between two or more characters in that setting.

10. Before the reading of a new work, construct a graphic display showing the relationships between story elements (story map). Include problems but omit key actions and decisions of the main character. Ask students to speculate on omitted information before reading.

Strategies for Helping Students to Think After Reading*

1. In a journal entry, ask students to "write their way to understanding" a difficult line from their reading.

2. After reading a complex narrative, have students construct a story map of the action.

3. After assigning a "mood piece," have students select a piece of music which complements the reading and explain their choice.

4. Have students rewrite a passage from the reading in another author's style.

5. Ask students to compare a character in the story to a real person, supporting the comparison with references to the story.

6. Have students generate personal associations by completing the phrase "This passage reminds me of..."

7. Direct students to interpret a prose selection in poetic form.

8. Assign a "collage," in which students select complementary pieces of art, music, poetry, and prose and justify their selection in writing.

9. Assign a dialogue between any two characters to take place some years after the story ends.

10. Ask students to complete the following statement: "If I were teaching this novel (story, play, poem), I would want my students to..."

Strategies for Helping Students Think About Reading*

1. For prereading discussion ask, "How will you go about reading this assignment?"

2. During class discussions, ask frequently, "How did you get that answer?" "What particular words or sentences helped clue your answer?"

3. Ask frequently, "What made this passage difficult to understand?" "What were your strategies for overcoming those difficulties?"

4. Direct students to record words or groups of words which particularly captured their attention.

5. Ask, "Why do you think the author chose these particular words?"

6. Have students respond in their journals to the question, "How did reading the last story (poem, play, novel) help prepare me for reading this one?"

7. For postreading discussion ask, "What does a reader need to know in order to understand this passage?"

8. After students have completed any prereading or postreading assignment, assign a journal entry on "What I thought of this assignment."

9. After being tested on a particular literature unit, have students interview each other, asking how they studied for the test.

10. Be a model to your students by frequently sharing your reactions to something you have read.

*English and Reading Education News, Feb., 1984, pp. 4-5.

Sequence of Directed Instruction in Reading*

Whatever reading material is selected, the following sequence of instruction is recommended to ensure a developmental experience offering listening, speaking, reading, and writing activities.

Daily Performance Objectives:

Based on the concepts and information in the text (content) and on one or two comprehension criteria (process) suitable to the reading material.

Preparation Through Directed Instruction:

. Brainstorming:

Introduce conceptual foundations of the material. Elicit students' prior knowledge/experience related to these concepts through:

- semantic mapping
- categorization of ideas
- guided questioning (written on chalkboard)

. Discussing personal experiences

. Interpreting pictures or illustrations

. Using appropriate media material

. Vocabulary development:

With the students, identify unfamiliar vocabulary or familiar words with new meanings. Focus may be on one or more of these criteria:

- same meaning
- opposite meaning
- multimeanings

Use the chalkboard or a chart to present new words in context. Lead the students to read the new words by using word recognition techniques.

NOTE: If the reading passage is lengthy, introduce only the vocabulary needed for that particular lesson.

. Reading Purpose(s):

Establish definite purposes for reading so that students realize that they are reading or listening to a selection for specific content and processes.

*Division of Curriculum and Instruction, Gates to Learning, Communication Arts, Junior High School, School Year Handbook, 1984-85 (New York: Board of Education of the City of New York, 1984), pp. 25-26.

. Oral Reading:

Act as a model and read aloud the story/passage, with the students following along. Or, assign sentences of a section for students to read independently.

. Extended Brainstorming:

Students expand semantic maps, lists, etc. or prior knowledge to include new knowledge gained from hearing material read aloud.

Supervised Reading:

Have students read the story or passage silently and independently with your active guidance.

. Comprehension probes:

With focus on both performance objectives, develop directed questions which may be posed:

- before silent reading to guide comprehension
- after silent reading to demonstrate comprehension

. Questioning:

Questioning should sensitize students to the differences between questions of fact (literal) and opinions (interpretive), and should encourage them to move on from these levels to the creative (inferential) and critical levels of reasoning.

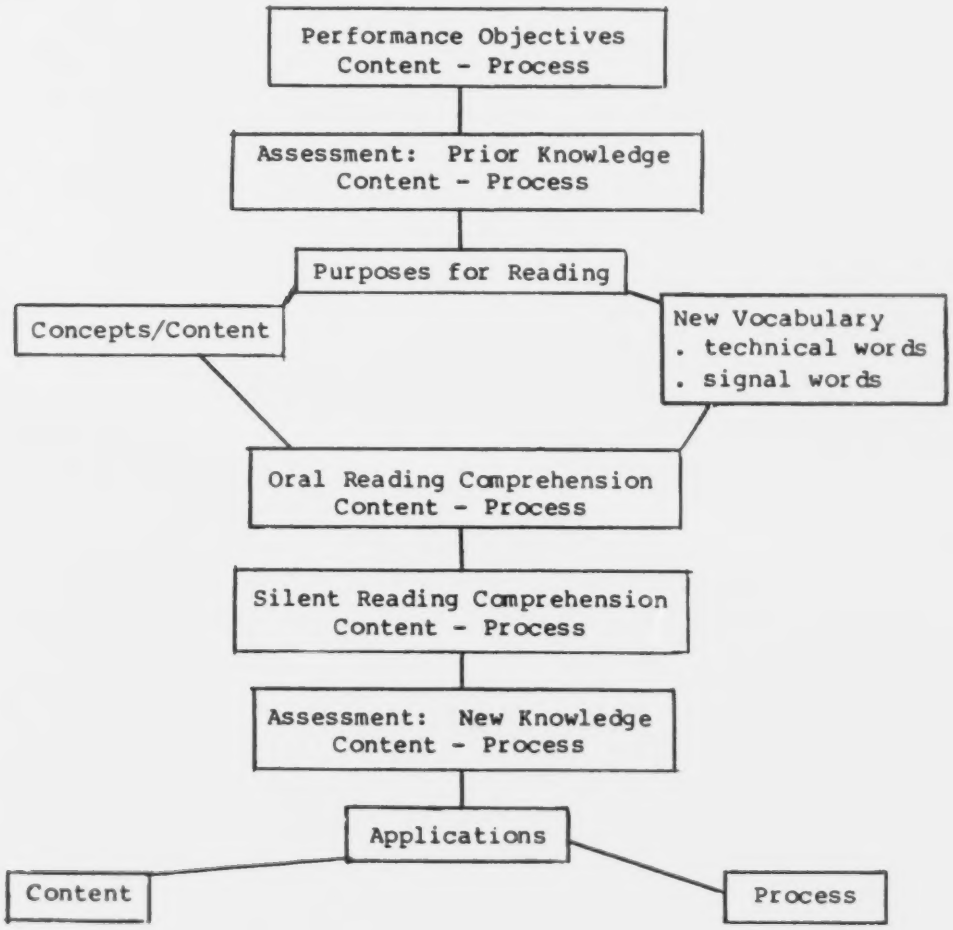
. Application:

Have students demonstrate their general comprehension of the reading material and their explicit mastery of the performance objectives through the completion of relevant follow-up activities which may include:

- extended brainstorming
- a written assignment
- drama/role-play
- homework assignments
- in-school group projects
- an open book quiz
- reading (on same topic) in a trade book, magazine, or other materials (e.g., brochures, newsletters, newspapers)

Small group or individual tutorials may be offered to those students needing additional instruction in specific word analysis and/or comprehension skills.

Stated in graphic form, the Whole Class Communication Arts Lesson follows this sequence of instruction.



From: Division of Curriculum and Instruction, Gates to Learning, Communication Arts, Junior High School, School Year Handbook, 1984-1985 (New York: Board of Education of the City of New York, 1984), p. 27.

Program Objectives

The overall emphasis thus far has been on integrating communication arts. In order to organize treatment, the objectives which follow have been divided into different areas. These objectives are presented in isolation, enabling the teacher to select and integrate those which pertain to a specific lesson. In essence, they can serve as a menu for both the unit plans and suggested activities demonstrating their fusion into the day to day lessons.

Theater Arts Objectives

Students will be able to:

- develop concentration, strengthen sense recall, improve voice, and follow stage directions.
- perform improvisations and pantomimes which utilize motivation, conflict, and characterization.
- adapt a literary work into a simple script.
- write dialogue, spoken directions, and stage directions.
- learn basic theater terminology.
- prepare and present short monologues.
- write a critical review of a play.
- report on some aspect of the history of the theater.
- apply the principles of readers theater in a short presentation.
- work with a group to present a choral reading.

Literature Objectives

Students will be able to:

- recognize and describe how imagery and figurative language contribute to overall meaning.
- distinguish between denotation and connotation and the effects of using connotative words.
- identify the distinguishing features of each of several genres: poetry, short story, drama, biography.
- explain the significance of foreshadowing and suspense to the unfolding of plot and the resolution of conflict.
- differentiate dramatic dialogue from narrative dialogue.
- identify the elements of narrative.

Reading Objectives

Students will be able to:

- derive meaning from context clues on the literal and inferential levels.
- derive meaning from text on the literal level:
  a. identifying main ideas
  b. identifying organizational patterns
  c. identifying cause and effect
  d. identifying comparison and contrast
- derive meaning on the inferential/applicative level.
- derive meaning on the judgmental/evaluative level.

Writing Objectives

Students will be able to:

- learn and use the steps in the writing process: prewriting, writing, revision, and editing.
- apply editing and proofreading techniques to all written work.
- make generalizations about a literary work, supported by concrete examples.
- select and support a dominant impression when writing a character sketch.
- use appropriate, varied, and graphic verbs to enliven presentation of ideas.
- recognize the need for more precise descriptive words.
- analyze audience, occasion, and purpose in various writing situations.
- recognize how audience, occasion, and purpose influence word choice and language.

Teachers of Students with Special Needs

The lessons contained in this manual may also need to be modified and adapted for students in the Parallel - Diploma Bound Special Education English classes. These modifications may include:

- Extending the time limits (for example, the 40-minute planned lesson might be extended into two lessons or more).
- Reading selected passages aloud (teachers and/or students) in addition to completing independent silent reading assignments.
- Using related media whenever possible (movies, film strips, tapes, recordings, etc.).
- Adapting specific lessons to the particular needs of the students. Alternate selections which are better suited to students' interests and abilities should be used where appropriate.
- Varying the difficulty of passages used for an assignment with consideration as to length and method of presentation.

Whatever modifications are necessary, it is important to remember that the curriculum is the same for all students; it is the method of instruction which must respond to the special needs of these students.

SAMPLE AIMS AND PERFORMANCE OBJECTIVES

Generally speaking, infusion of the Theater Arts theme takes place whenever a teacher adds a related theater arts performance objective to his or her regular class lesson. To accomplish this the teacher should consider these questions:

- What unit will I be teaching during the next few weeks?
- What theater arts objectives can be related to this unit?
- What type of learning activities will students be engaged in, both in and out of the classroom, as they participate in these lessons?

It is not possible, and certainly not wise, to infuse every lesson with a theater arts objective. Try to achieve a balance using the activities when they seem appropriate. Following is a sampling of aims and performance objectives for teaching The Pearl, by John Steinbeck, which demonstrate the process of infusion.

MATERIAL

- The Pearl, by John Steinbeck

AIM How does Steinbeck use contrast to introduce The Pearl?

PERFORMANCE OBJECTIVES Students will be able to:

- contrast the Song of the Family and the Song of Evil.
- contrast the lives of Kino and the doctor.
- make inferences about the characters and the nature of the conflict.
- role-play the conversation between the doctor and Juana.*
- improvise scenes based on their understanding of the chapter.*

AIM How does the author use music to highlight the finding of the pearl?

PERFORMANCE OBJECTIVES Students will be able to:

- draw conclusions about Steinbeck's use of music in the novel.
- point out instances of the author's use of the music/song motif as a unifying device.
- write their own words for the Song of the Pearl.
- present a dramatic monologue from Kino or Juana's point of view.*

AIM How does the author show that the pearl brings Kino internal and external pressures?

PERFORMANCE OBJECTIVES Students will be able to:

- group Kino's conflicts as internal or external.
- write the various characters' response to the pearl in the form of dramatic monologues.*

AIM How does Chapter Four reveal the economic and social oppression of Kino's people by the pearl buyers?

PERFORMANCE OBJECTIVES Students will be able to:

. identify the economic problems of Kino's people.
. identify the social problems of Kino's people.

AIM How does the author use foreshadowing to create suspense and reveal crisis in Chapter Five?

PERFORMANCE OBJECTIVES Students will be able to:

. locate passages which foreshadow Kino's coming crisis.
. identify Kino's crisis.
. predict how the crisis is resolved.
. suggest ways for dramatizing the conflict.*

AIM How does Steinbeck use the elements of the fable in The Pearl?

PERFORMANCE OBJECTIVES Students will be able to:

. list three characteristics of the fable.
. infer the moral or theme of the novel.
. suggest titles for the new song which emerges at the end of the novel.
. select key scenes from the novel for dramatization.*
. construct a cardboard or wooden model of Kino's home.
. make dolls dressed in typical costumes worn by the characters.
. write a casting notice describing the qualifications needed for two special actors to play Kino and Juana.*

*Indicates Theater Arts objectives.

General Activities for Theater Arts

To help students develop career awareness and appreciate how many individuals must work together to make a show go on, ask the students the following:

. List all of the "backstage" jobs related to a theater performance.

These may include:

stage manager	electrician
stagehand	choreographer
costume designer	set designer
dresser	house manager
hairdresser	construction worker
make-up artist	masseuse or masseur
lighting designer	

. Discuss students' ideas of what these jobs entail and why they are all necessary to maintain the illusion created in the world of the theater.

- Select a specific job that interests you and research this occupation.

. To make the students aware of the influence of the dramatic arts in the media, have them do some of the following activities:

- Look in the newspaper, TV Guide or other similar source for listings of programs that feature dramatic arts. These may include live performances, films or television programs. Make a list of all the performing arts notices you find.

- Review one of these programs or films.

- Cut and paste newspaper or magazine pictures to create a photo montage of the program and to express your feelings and opinions about it.

. To prepare students for a critical look at a dramatic performance, duplicate the following checklist for use with students. Review the checklist with students, highlighting areas students should focus on as they view the performance. Encourage students to incorporate additional appropriate items.

Classroom Critic's Checklist

A theater critic is an expert on theater. In order to evaluate a theatrical performance, you should be aware of what to look for during the performance. Here are some items for you to consider before and after a performance.

Storyline/Plot

. Was there a definite storyline or plot? _____

. Did the story make sense? _____

. Was the story believable? _____

. Was the story suspenseful? _____

Conflict

. What was the major problem or conflict? _____

. Was the conflict internal, external, or both? _____

. Was the conflict between good and evil? _____

. How was the conflict resolved? _____

_____

Theme

. What themes or messages did the performance present?

_____

_____

. Do you agree with the message of the performance? _____

Lighting

. How was the lighting used? _____

_____

. How did the lighting (or lack of it - darkness) affect the action and plot?

_____

_____

. Did you enjoy the performance more or less because of the lighting? _____

_____

Costumes

. What made the costumes special or unusual? _____

_____

. What character or characters came to your attention most vividly because of costuming? _____

. What visual and verbal flashbacks were used? _____

_____

. Write a brief description of the plot. _____

_____

_____

Setting (time and location of different scenes)

. If all the action took place in one place and time, tell where and when.

_____

. If there were different settings, name them. _____

_____

_____

Sets (scenery and props)

. Were the sets realistic? (for example, furniture was real) _____

. Were the sets used to set a mood? _____

. How did the sets contribute to the action and plot? _____

_____

_____

Music

. How was music used in the performance? _____

_____

. Did the music highlight the storyline? _____

_____

. Did the music highlight the characterization? _____

_____

. How did the tempo of the music and the sound quality affect the mood of the performance?

_____

_____

Characterization

. How did the principal performers develop their roles? _____

_____

_____

. What actions, gestures, and movements made their characters memorable?

_____

_____

. Are the characters stereotypes, or are they well-developed and realistic?

_____

- To prepare students to write their own drama reviews have them locate reviews of recent performances in newspapers and magazines. Ask students to cut out interesting reviews and bring them to class.

- Distribute duplicate reviews to students. Elicit a discussion of content and reviewing styles.

- After the analysis of these reviews is completed, guidelines for writing a drama review should be developed. The sample "Guidelines for Classroom Drama Critics" which follows may be duplicated for classroom use.

Guidelines for Classroom Drama Critics

You are the drama critic for a major newspaper. Your job is to go to dramatic performances and review them for the public. You have your own column and byline.

You have been asked to write a review of a _____.

Include in your review:

- the name of the performance
- the names of the writer, director, principal actors and other persons involved with the performance
- the date you attended
- what you think about this performance

. To prepare your review, make sure to go over your responses to the questions on the "Classroom Critic's Checklist." Decide how you wish to organize the material, sketch out your review and begin writing.

. After you have written a first draft, read the review to yourself, and then to a classmate or teacher. Decide if there is anything that you wish to change and begin to write a second draft. After you have revised the review and it is ready for publication, print or type it below in the form of a newspaper column.

Title: _____

by: _____

PREPARATORY ACTIVITIES AND LESSONS

Preparatory Activities to Establish a Relaxed Atmosphere and Develop Awareness of Self*

THE NAME GAME

PERFORMANCE OBJECTIVES Students will be able to:

. get to know the members of their class.
. practice memorization.
. concentrate on a fixed idea.
. participate in oral activities.

ACTIVITY

Students say their names in sequence with an alliterative word describing themselves. For example, "I'm Jittery Jerry." As each student proceeds, he must repeat each name and word before he reveals his own. The words should relate to the students' positive self-concept or feelings. It is a good idea for the teacher to begin the exercise by revealing his or her name and also end it by repeating the names and words of each of the students.

EVALUATION

Evaluate the success of this exercise by observing the following:

. Do the students call each other by name?
. Do the students exhibit a more personal feeling toward each other?
. Are students willing to participate in the next activity?

*Adapted from: Division of Curriculum and Instruction, Performing Arts in the Middle School (New York: Board of Education of the City of New York, 1976).

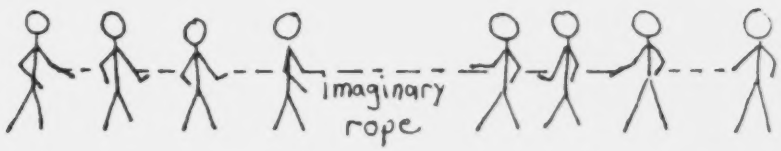
TUG-OF-WAR

PERFORMANCE OBJECTIVES Students will be able to:

- create physical tension using body, mind, gesture, and imagination.
- concentrate on an imaginary object to the point where they react as if it really exists.
- establish a rapport and response to other team members by performing an imaginary chore in unison.

ACTIVITY

- Divide the class into teams of four students each. Two teams line up facing each another.



- Decide on an object which will be pulled in the tug-of-war (rope, string, taffy, blanket). Each member concentrates on seeing and feeling the object (color, texture, weight, etc.). At the word "Go!" the teams work to tug the object to their side.
- Have pairs of teams demonstrate their performance for each other.

EVALUATION

- Have students answer the following orally or as a written assignment.

  - What did the rope feel like?
  - What did the rope look like?
  - What did you watch as you were acting?
  - How were concentration, observation, and imagination used?
  - Who or what were you dependent on in order to perform your own movements?

THE MACHINE GAME*

PERFORMANCE OBJECTIVES Students will be able to:

- react in motion and sound to a motion and sound produced by someone else.
- increase imaginative faculties as regards bodily motion and oral accompaniment.
- disband with self-consciousness in front of a group.

MATERIALS

- Duplicate copies of Activity Worksheet A and B

ACTIVITY

- Say: Have you ever taken the back off a watch to look at its works--all those gears and wheels spinning and pushing? It's a machine. There are many machines around--your bike, the TV, jackhammers, your body, a ball club, theater companies.

  A play like Romeo and Juliet is a machine, too, or at least a plan or blueprint for one. By stretching your imagination some, you can see that a machine can be a play. Here's how:

  Necessary items:
  - 10 or so actors (plus spares) to play the parts
  - human energy and vivid imagination

- Distribute copies of Activity Worksheet A.

- Select 10 students and assign each student a number from 1 to 10.

- Review instructions from Activity Worksheet A.

- Student assigned to Part #1 begins his/her movement.

- Once Part #1 has his/her movement solidified, Part #2 enters the action, till all 10 parts are working in unison.

- After the sample machine has run for a time, program groups of five students to create new machines using Activity Worksheet B.

- Students perform their machines for each other.

EVALUATION

- After viewing each of the group machines, the class discusses:

  - Do the actions express the type of machine in some way?
  - Are the movements connected to one another?
  - Does the actor repeat the movement exactly?

*Adapted from: John Basinger, Creative Dramatics (Conn: Xerox Education Publications, 1972), pp. 5, 9.

. If the machine does not succeed, the class can make suggestions:

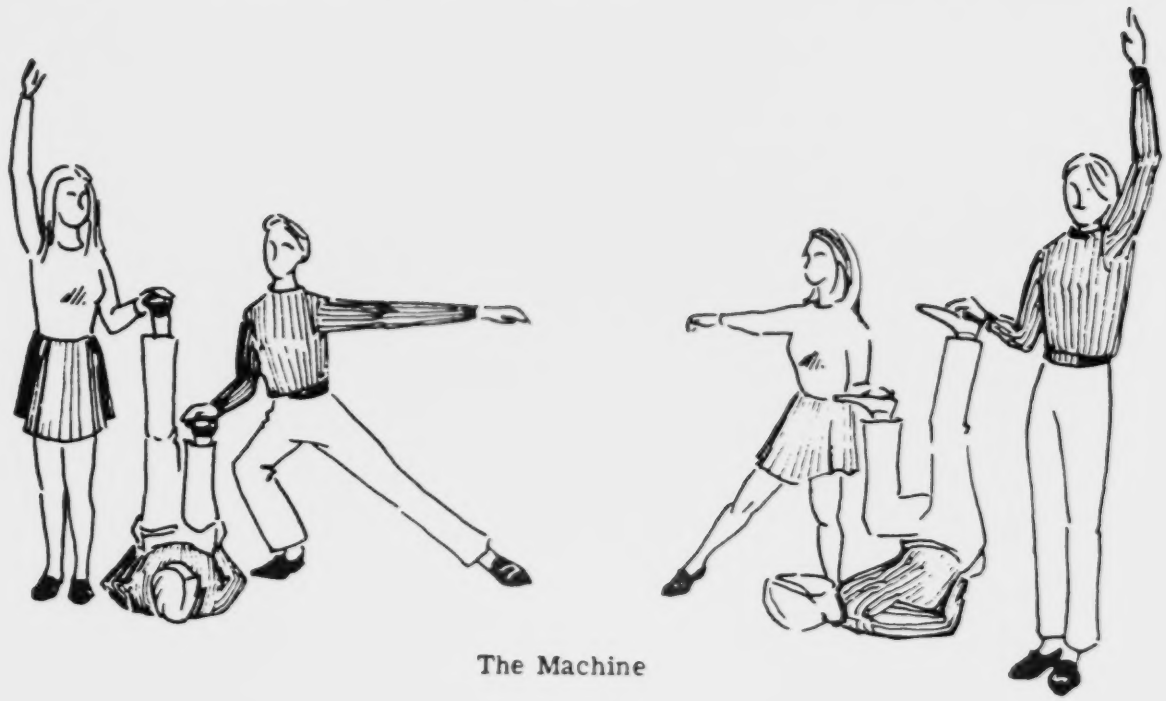
- Make the actions bigger.
- Change the positions to a line, or a circle, or a group.

SUMMARY

. Ask students:

- How does the exercise employ observation?

- How does the exercise employ imagination?



The Machine

Illustration: Fran Averett Tanner, Creative Communication, 2nd ed. (Twin Falls, Idaho: Clark Publishing Company, 1979), p. 14.

Activity Worksheet A

MACHINE EXERICSE

Instructions:

One person starts with a simple motion that can be repeated without tiring. The other people join in one at a time with a related motion, as they get the inspiration. Here is a sample machine:

Part #1: Use one hand as an anvil and the other as a hammer. And with slow, steady rhythm pound....pound....pound....

Part #2: After #1 is running well, put an imaginary piece of metal on the anvil.

Part #3: Remove the piece and pass it to Part #4.

Part #4: Put the piece in an imaginary box.

Part #5: Hand the raw material to Part #2.

Part #6: Work as the motor that drives Part #1, the hammer.

Part #7: Close the box and pass it to Part #8.

Part #8: Put a label on the box and pass it to Part #9.

Part #9: Stack the boxes.

Part #10: Carry away the stacked boxes to a waiting truck.

Try it for a while.

Adapted from: John Basinger, Creative Dramatics (Conn: Xerox Education Publications, 1972), p. 7.

Activity Worksheet B

MACHINE BLUEPRINT

Directions: Create an imaginary machine with different parts and a specific function. Fill in the blueprint below.

PURPOSE: A machine that _____

_____

Number of parts: _____

PART #1: Movement:_____

Sound:_____

PART #2: Movement: _____

Sound: _____

PART #3: Movement:_____

Sound: _____

PART #4: Movement:_____

Sound: _____

PART #5: Movement:_____

Sound:_____

PART #6: Movement:_____

Sound: _____

Write a few sentences describing your machine. Include the sounds and movements in your description.

_____

_____

_____

_____

_____

Adapted from: John Basinger, Creative Dramatics (Conn: Xerox Education Publications, 1972), p. 9.

Lesson 1

TOPIC Theater Exercises and Poetry

AIM How do the machine and tug-of-war exercises help us understand the poem "The Worker"?*

PERFORMANCE OBJECTIVES Students will be able to:

. show how the games help demonstrate the theme of the poem.
. identify the central image in the poem.
. identify the conflict in the poem.

MATERIALS

. Duplicate copies of Worksheet 1, "The Worker"

MOTIVATION

. Have students participate in the tug-of-war exercise. (See page 26.)

Say: Place your hands carefully on the rope. Now, one at a time, begin pulling the rope. Feel it tighten and slacken. Follow its movement with your body. Imagine the feel of the rope in your hands.

Say: Today we shall read a poem which is just like the exercise because it pulls the reader in opposite directions.

DEVELOPMENT

. Distribute Worksheet 1, "The Worker."

. Read the poem aloud two or three times.

- What words in "The Worker" make you feel conflict by pulling you in opposite directions?

  Elicit: contrasting images; contrasting action words

. Ask the students:

- How do the images make us understand the conflict in the poem?
  ("black" father vs. "white" hospital;
  "buzzing and humming of the machines" vs. "hushed" father);
  "slow and quiet" vs. "whirling and buzzing.")

*Adapted from: "Theatre Games and the Teaching of English," Frances Freeman Paden, English Journal, Vol. 67, No. 2, Feb. 1978, pp. 46-48.

- How do the actions in the poem emphasize the conflict?

Words of Action	vs.	Words of Inaction
turning		lies
couldn't stop		collapsed
flashing		sank
twisting		iron left him
whistling, buzzing		
lapping his dripping iron		

- What story is the poem telling?

. Tell the students:

- The poem implies something about the relationship between people and machines. Let us do the machine exercise and see if we can discover what this relationship is.

. Give the student performers instructions for the Machine Game. (See page 27.)

. After the exercise has been performed, have students comment on their "role" as part of a machine.

. Ask the students:

- What story might the machine in the poem tell?

- What does the poem suggest about the relationship between people and machines?

SUMMARY

- What is the theme or message of the poem?

ASSIGNMENT

- Write a composition in which you show how the exercises helped you understand the poem.

Worksheet 1

THE WORKER

My father lies black and hushed
Beneath white hospital sheets
He collapsed at work
His iron left him
Slow and quiet he sank
Meeting the wet concrete floor on his way
The wheels were still turning--they couldn't stop
Red and yellow lights flashing
Gloved hands twisting knobs--they couldn't stop
And as they carried him out
The whirling and buzzing and humming machines
Applauded him
Lapping up his dripping iron
They couldn't stop

Richard W. Thomas

Leroi Jones and Larry Neal, eds., Black Fire : An Anthology of Afro-American Writing (New York: William Morrow and Company, Inc., 1968), p. 163.

Lesson 2

TOPIC Techniques in Oral Interpretation

AIM How can the speaker communicate mood and meaning through the use of voice?

PERFORMANCE OBJECTIVES Students will be able to:

. use appropriate symbols to indicate emphasis and phrasing.
. identify the techniques used to convey meaning in an oral selection.

MATERIALS

. Duplicate copies of Worksheet 2A "Emphasis and Phrasing," and 2B, "Pledge of Allegiance"

MOTIVATION

. Write on chalkboard: "Woman without her man would be a savage."

. Say to students:

- Change the meaning of this statement by reading it in different ways. Try it.
  Elicit: "Woman. Without her, man would be a savage!"

DEVELOPMENT

. Ask students:

- How does phrasing (pausing) help create meaning? (groups words into separate thoughts; provides aural punctuation)

- What purpose does stressing a word or words serve? (provides emphasis)

- How can we use our voice to emphasize words? (say the word more forcefully; take more time saying the word; change the pitch of our voice)

- Should we emphasize every word in a selection?
  (Elicit: the selection would become boring)

. Distribute copies of Worksheet 2A, "Emphasis and Phrasing."

. Refer to the sample poem and say:

- This is how we can mark our selection to show phrasing (pausing) and emphasis:

  Use / (single bar) for short pause between words or phrases.
  Use // (double bars) for longer pauses or end of an idea.
  Underline words or phrases to show emphasis.

. Demonstrate the system by having students perform the first selection on Worksheet 2A, "Emphasis and Phrasing."

APPLICATION

. To reinforce this lesson, distribute copies of Worksheet 2B, "Pledge of Allegiance." The pledge is written in two ways: First, marked as usually droned; second, without pauses or emphasis.

. Ask students to read Example A aloud, placing emphasis as marked.

. Say to the students:

- This is the way it is usually intoned. What do you notice?
  Elicit: too many pauses, no meaning conveyed, rhythm adds nothing to the sense, no feelings conveyed

. Have students write slash marks on Example B to show how phrasing and emphasis communicate meaning and mood.

. Ask student volunteers to read their marked copy.

- What do you notice about these readings?

ASSIGNMENT

- Find a poem that you would like to read in class and copy it into your notebook. Mark the poem to show phrasing and emphasis. You will read the poem in class.

Worksheet 2A

PHRASING AND EMPHASIS

Below is a poem marked to show emphasis and phrasing.

I know a *funny* little *child*/

He *chews* up *everything*//

He chews up *bits* of *paper*/

And he chews up *balls* of *string*//

He chews *big chunks* of *chewing gum*//

All day I watch him chew//

I'm *not surprised*/ that when he *talks*/

He *chews* his *words* up *too*//

Code: — = important words
—/ = one phrase; pause slightly
—// = end of idea; pause longer

Division of Curriculum and Instruction, Speech, Career Guidance Series, Resource Materials for Teachers, No. 8a (New York: Board of Education of the City of New York, 1967), p. 25.

Worksheet 2B

PLEDGE OF ALLEGIANCE

Read Example A aloud. Place vocal emphasis as marked.

Example A

I pledge allegiance/ to the flag/ of the United States of America/ and to the republic/ for which it stands//one nation/ under God/ indivisible/ with liberty/ and justice/ for all.//

Mark Example B to show pauses and emphasis.

Example B

I pledge allegiance to the flag of the United States of America and to the republic for which it stands one nation, under God indivisible with liberty and justice for all.

Lesson 3

TOPIC Poetry Reading

AIM How does Langston Hughes use comparison to express his theme in the poem, "Mother to Son"?

PERFORMANCE OBJECTIVES Students will be able to:

. understand the nature of parental advice as exhibited in the poem.
. understand the main idea of the poem and the supporting details related to the main idea.

MATERIALS

. Duplicate copies of Worksheet 3, "Mother to Son"

MOTIVATION

. Ask the students:

- What kind of advice have you received lately from your parents?

- Why do you or don't you take their advice?

- In the poem we're going to read today a mother gives advice to her son. The title of the poem is "Mother to Son" by Langston Hughes.

VOCABULARY DEVELOPMENT

. Write the following sentences on the board and have students define the underlined words by using the context of each sentence.

Crystal, a clear, transparent mineral that looks like ice, can be found in New York State.

While walking across the wood floor without shoes, John got a splinter in his toe.

DEVELOPMENT

. Distribute copies of Worksheet 3, "Mother to Son."

. Read the poem aloud, as students follow along silently. Elicit the general meaning of the poem.

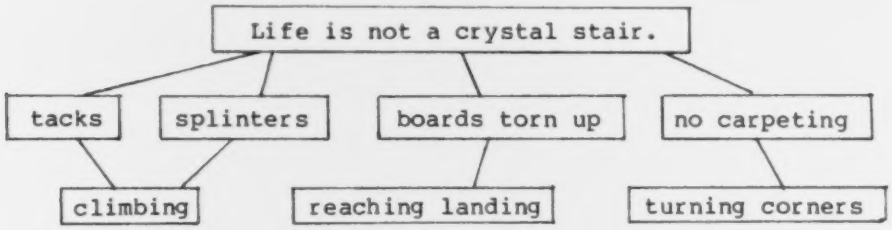
. Ask students:

- What advice does this mother give to her son?

- Since the poet does not directly state "life is difficult," how is this meaning conveyed?

- What is being compared in the poem?

. Draw the following chart on the chalkboard.



. Review the concept of metaphor with the students.

- How is life compared to a stairs in lines 3-7 and 9-13?
- What kind of experiences or problems is the mother referring to?

SUMMARY

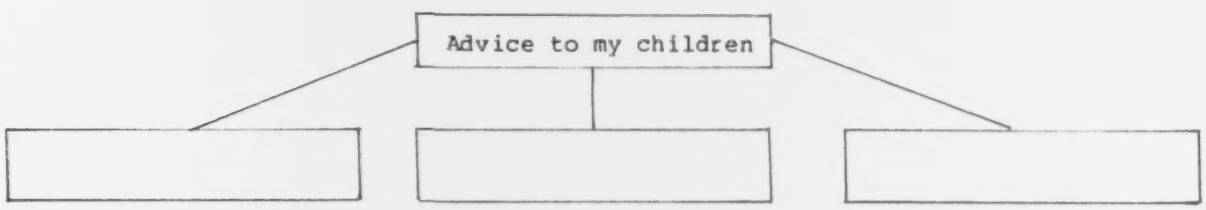
- How does this mother feel her son should approach life? To what do you think the word "it" in line 16 refers?
- Would you call the mother an optimist or a pessimist? Why?

APPLICATION

- If you were the son, why would you or wouldn't you take her advice?
- What advice do you think you might give your children?

ASSIGNMENT

- Fill in the following chart describing the kind of advice you think you might give to your children and then write a paragraph based on your diagram.



ENRICHMENT

. Have students explore more poems by Langston Hughes and prepare oral readings using techniques previously learned.

Adapted from: The Reading Post, Vol. 9, Issue 2, March 1979.

Worksheet 3

MOTHER TO SON

by Langston Hughes

Well, son, I'll tell you.
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor
Bare
But all the time
I'se been a-climbin' on,
And reachin' landin's.
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So, boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it kinder hard.
Don't you fall now -
For I'se still goin', honey,
I'se still climbin'
And life for me ain't been no crystal stair.

Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1954 by Langston Hughes.
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Lesson 4

TOPIC Outline for Choral Reading Activity

AIM How does the speaker prepare a selection for oral interpretation?

PERFORMANCE OBJECTIVES Students will be able to:

- read aloud a selected and familiar poem with emphasis on meaning.
- listen to their own and others' use of voice (dynamics and tone) for effect, and for smooth oral reading.
- practice and perform choral reading in an audience situation in which all class members are individually involved.

MATERIALS

- Duplicate copies of two or three selections from anthologies, trade books or students' writings. Each student should have a copy of the total "script."

DEVELOPMENT

- With the students, select a story or poem for dramatic reading. Look for material which appeals to their eyes, ears, and imagination, and which is drawn from their interests and their independent or free reading levels.

- Read the text with the class, discuss its meaning and decide how it can be performed. Choose students to perform in the group and solo choral reading sessions.

- Set up the script with room for the names of the readers, line by line.

- Have the class read the script aloud together.

- Perform a second reading with selected soloists and groups reading as indicated in the script. Changes may then be made, as necessary, for the next reading. Encourage students to suggest ways to improve their performance.

- Have the class read this and other selections to an audience--another class or a group of parents.

FOLLOW-UP

- Prepare additional selections for choral reading until a repertoire of approximately ten selections is developed.

- Change performers (readers) occasionally allowing students ample practice with all selections.

- Arrange for students to perform for other audiences.

- Audio-recordings (tape, cassette) can be made for playback purposes, as well as for fun and pleasure.

EVALUATION

. With students' participation, evaluate their progress from the first to the most recent readings, as indicated by: ease of performance, ability to convey message, mood, and story content; cooperation among class members; ability to put themselves into the reading and perform a text orally. (Playbacks of audio-tapes are very useful here.)

A FEW SUGGESTED RESOURCES FOR THE CLASSROOM TEACHER:

James Thurber, Fables for Our Time (New York: Harper and Row, 1952).

Stephen M. Joseph, ed., The Me Nobody Knows (New York: Avon Books, 1971).

Avi, Man From the Sky (New York: Alfred A. Knopf, 1980).

Lesson 5

TOPIC Writing Dramatic Dialogue

AIM How can we write dramatic dialogue?

PERFORMANCE OBJECTIVES Students will be able to:

- differentiate between dramatic and narrative dialogue.
- change narrative dialogue into dramatic dialogue.
- write stage directions.
- identify the functions of dialogue.

MATERIALS

- Duplicate copies of Worksheet 5A, "My Interview with Mary Johnson," and 5B, "Writing Dramatic Dialogue"

MOTIVATION

- Have class read the following two statements:

  Between sobs, ten-year-old Jackie asked, "Can I go outside to play?"

  Jackie (sobbing): Mama... can I... can I... go...
  Can I go... out... to play... now?

- Say to students:

  - The two passages are saying the same thing but they illustrate two different forms.

  - Which statement will be more helpful to an actor or director? Why?

- Discuss the form of the statements. The first statement is narrative (novels, short stories) and the second statement is dramatic (meant to be seen and heard).

DEVELOPMENT

- Distribute copies of Worksheet 5A, "My Interview with Mary Johnson."

- Have one student read the narrative and another the dramatic form.

- Ask students:

  - What are the differences between the two forms?

Elicit:

Narrative	Dramatic
- Dialogue and explanation flow together. - Uses quotation marks to set off spoken lines. - Verbs in explainers (he said) are in the past tense.	- Uses a set pattern: First, speaker's name is on the left in capitals. Second, a colon(:) comes just before the spoken line. - May have stage directions (spiral movements for the actor) italicized in parentheses.

. Ask students:

- How does dramatic dialogue show rather than tell what is happening?

- What conclusions can we draw about the function of dialogue in a play?

APPLICATION

. To ensure that students receive practice in handling the mechanics of dramatic dialogue, have them convert narrative sentences into dramatic form. Pair up students and have them complete Worksheet 5B, "Writing Dramatic Dialogue."

ENRICHMENT

. Help students understand how stage directions and spoken directions indicate the tone or emotion of spoken lines. Have students do any one of the following:

- Ask someone whom you know to answer several questions about a topic in which you are interested. Use dramatic dialogue to write the results of the interview.

- Dramatic dialogue can be used to reveal character and move the action forward. It shows rather than tells what is going on. With this in mind, do the following: Recall a conversation you have had with someone. Using dramatic dialogue form, show something about the speakers through stage directions, then write the conversation as if it were happening right now.

Worksheet 5A

MY INTERVIEW WITH MARY JOHNSON

by David Din
Edward R. Murrow High School

NARRATIVE FORM

Today I interviewed Mary. She is a friendly and smart person. She smiled through most of the questions. The first question I asked her was about what she was successful with. She said that she was most successful with sports and dancing. I asked her to tell me something about the things she wanted people to know about her. She said people should know of her sweet personality, her ability to do math and to dance. She hates the way teachers keep giving her homework. At the end of our interview Mary said that having a good career and making it are important. Her wish right now is to be in her final year in college.

DRAMATIC FORM

DAVID: At what are you most successful?

MARY: (smiling) Well...I think I'm most successful at dancing, basketball, and football.

DAVID: What should people know about you?

MARY: (hesitating) My personality.

DAVID: What is the most interesting thing you've ever done?

MARY: (thinking for a moment) Playing football, skiing...

DAVID: What makes you special and why do people love you?

MARY: (smiling at the question) Because I'm sweet.

DAVID: (stretching) What is your favorite hobby?

MARY: Dancing.

DAVID: What is the topic you know most about?

MARY: (looking him straight in the eye) Math.

DAVID: What bothers you about most teachers?

MARY: (slowly) Well...The way they keep giving me homework.

DAVID: What do you like about life?

MARY: (biting her pen) Having a good career and making it through life.

DAVID: If you had a wish, what would it be?

MARY: (smiling broadly) That it would be my fourth year in college.

Worksheet 5B

WRITING DRAMATIC DIALOGUE

Directions:

For each of the items below, write a bit of dramatic dialogue. Use proper dialogue form and include punctuation. If the item suggests a stage direction, be sure to provide it.

1. Mr. Jones, in a stern voice, told Gloria that she must be home by 11 o'clock.

   Example: Mr. Jones (sternly): Gloria, you be home by 11 o'clock.

2. Mrs. Wright yelled at her children to turn down the record player so that she could talk on the phone.

   _____

3. Henry picked up the phone and grunted, "Hello. What do you want?"

   _____

4. Jane, struggling to open the window, screamed, "Someone come here and help me."

   _____

5. Pat, in a sweet voice, said, "Phil, come and sit beside me."

   _____

6. Gloria pointed to the trophy and said, "See! There's my name."

   _____

7. "He didn't even send me a valentine," said Roxanne, bursting into tears.

   _____

8. "I'll take care of this bully," said Bob, motioning the others back.

   _____

Lesson 6

TOPIC Changing a Short Story into a Play

AIM How can we change a short story into a play?

PERFORMANCE OBJECTIVES Students will be able to:

. list the technical problems of changing a story into a play.
. create a scenario.
. write a script from a scenario.

MATERIALS

. Duplicate copies of Worksheets 6A, "The Thing in the Cellar," and 6B, "The Demon in the Cellar."

MOTIVATION

. Ask students:

  - What well-known books can you name which have been adapted for movies?

  - Why might a person wish to change one form to another?

DEVELOPMENT

. Distribute copies of Worksheets 6A, "The Thing in the Cellar," and 6B, "The Demon in the Cellar."

. Say to students:

  - We will now read a story and part of its play version which three students wrote.

. Have students read the material.

Questions to Guide Reading

. Ask students:

  - How are the two versions alike?

  - How are they different?

. After reading the material, elicit a discussion using the following questions:

Discussion Questions:

  - What problems does a writer face in changing a short story into a play?
    Elicit: choosing which scenes to present and changing passages of story telling into script form

- What might a writer do in order to solve these problems?
  Elicit: create a scenario or skeleton of the play

- What must we include in our scenario?

  List responses on the chalkboard:
  - setting
  - cast of characters
  - events in the order in which they occur
  - action which begins the conflict
  - highest point of the action
  - action which resolves the conflict

APPLICATION

. Work with students to write the scenario for the conclusion of the story, "The Thing in the Cellar."

ASSIGNMENT

- Think of the "scenario" as the skeleton to be filled out with dialogue and stage directions in order to produce a "script." Use the scenario worked out in class to write a first draft of your script.

The Thing in the Cellar

By David H. Keller

What was hiding down there, in the darkness?

It was a large cellar. It was much bigger than the house above it. The owner said it was built for a different kind of house. Probably the first house had burned down. Then a smaller house was built to take its place.

A winding stone stairway joined the cellar with the kitchen. At the bottom of the stairs each owner had put his firewood and his junk. The junk slowly piled up over the years. It formed a big wall. For hundreds of years no one had gone beyond the wall. No one had gone into the darkness of the cellar.

At the top of the stairs, separating the kitchen from the cellar, was a heavy wooden door. The door was as strange as the cellar. It didn't seem to fit with the rest of the house. It was too thick. The lock was much too strong. It was not the sort of door you would expect to find in a small modern house.

From the earliest months of his life, Tommy Tucker seemed unhappy in the kitchen. In all the other rooms of the house, especially on the second floor, he acted like a normal child. But when he was carried to the kitchen he began to cry. His mother spent most of her time in the kitchen, cleaning and cooking. Tommy stayed there with her while he was a baby. Most of the time he was very unhappy.

When Tommy could crawl, he would not stay with his mother in the kitchen. As soon as she turned her back, he crawled into another part of the house. When he was brought back to the kitchen, he screamed so loudly the neighbors could hear him.

Until Tommy learned to talk, his parents didn't know why he hated to be in the kitchen. Even when he could talk, his parents still didn't understand him.

What they finally learned was this: If the cellar door was shut and locked tight, Tommy would stay in the kitchen peacefully. If the door was closed, but not locked, he shook with fear, but kept quiet. If the door was open, even a tiny crack, the little boy would scream and scream. It was very bad when his father would not let Tommy leave the kitchen.

Tommy had two strange habits when he played in the kitchen. He would push rags, scraps of paper, and other trash under the thick wood door. He tried to fill the crack under the door. Even when he was spanked for making such a mess, he wouldn't stop. The other habit was just as strange. Once the door was closed and locked, he would go over to the big lock and rub it gently. As he grew older, he used to kiss it.

Tommy's father was upset. He didn't like the way his son was acting. He spanked him, but it did no good. Tommy's mother was easier on him. He loved her and helped her with her work. But one thing he would never do. That was to carry things between the house and the cellar. If his mother opened the door, Tommy screamed and ran away. He would not come back until the door was closed.

Since they couldn't change him, Tommy's parents decided to ignore his strange ways. They ignored them until Tommy was six and it was time for him to go to school. Tommy was strong and smart. His father was proud of him. Except for his fear of the cellar. Finally, Tommy's parents took him to a doctor.

"Tommy is old enough to go to school, Dr. Hawthorn," said Mr. Tucker. "But he acts like a baby about our cellar. My wife and I thought you could tell us what to do. It must be his nerves."

Tommy's mother told the doctor all about the strange things Tommy did. Then the doctor listened to Tommy's heart. He checked his eyes, ears, and lungs. "Looks like a fine, healthy boy to me," he said at last. "Has he ever been sick?"

"Only once or twice. He cried himself blue in the face," said Tommy's mother.

"Was he afraid of something?"

"Maybe. He was always in the kitchen when he cried. There are stairs there that lead to the cellar. He seems to fear something in the cellar."

"Let me talk to Tommy alone," said Dr. Hawthorn. His parents left Tommy alone with the doctor.

"Tommy, what are you afraid of in the cellar?" asked the doctor.

"I don't know."

"Have you ever seen it, or heard it, or smelled it?"

"No, sir."

"Then how do you know something is there?"

"Because there is."

That's all Tommy would say. The doctor was upset.

just like Tommy's father. He called Mr. and Mrs. Tucker in. "He thinks there's something in the cellar."

"That's silly," said Mr. Tucker.

"It's just a regular cellar, filled with junk," said his mother. "I go down there every day. I know nothing's there. But Tommy has always screamed when that door was open. Even when he was a tiny baby."

"Here's my advice," said the doctor. "He thinks there's something there. When he finds out he's wrong, he'll forget it. You must prove there's nothing in the cellar. He's been spoiled. Open that door and make him stay alone in the kitchen. Nail the door open so he can't close it. Leave him alone for an hour. That will show him how silly it is to be afraid of an empty cellar."

On the way home, Tommy tried to run away from his parents. When they got home, Tommy hid under a bed. He ate no supper. After the dishes were done, Mr. Tucker took down his toolbox. He got out a hammer and some long nails.

"I'm going to nail the door open, Tommy, just like the doctor said. You must be a man and stay here alone for an hour. We'll leave the light on. Then you'll see there's nothing to be afraid of. We'll be proud of you."

But Mrs. Tucker cried and kissed Tommy. She asked her husband to wait until the boy was bigger. Mr. Tucker refused. So the door was nailed open. Tommy was left alone. He stared at the dark open space. His eyes were like a hot burning flame.

That same night Dr. Hawthorn had supper with a friend, who was a special children's doctor. Dr. Hawthorn told Dr. Johnson about Tommy. He asked for Dr. Johnson's opinion of Tommy.

"Children are odd, Hawthorn. Perhaps they are like dogs. It may be that their nervous system is better than ours. We know that we have limited eyesight, hearing, and smell. I believe that there is a form of life which we can't see or hear or smell. Tommy Tucker may know of something in the cellar which his parents can't sense. I'm not saying there *is* anything in the cellar. But I'd like to know what makes Tommy think so. Give me the address and I'll see him tomorrow."

"What do you think of my advice to the family?" asked Dr. Hawthorn.

"Sorry, old man, but I think it's terrible. If I were you, I'd stop there tonight and tell the parents not to do it. Tommy may be badly scared."

"But there's nothing in the cellar," said Dr. Hawthorn.

"Perhaps not. But he thinks so."

Dr. Hawthorn was worried. He rushed through the cold, foggy night to the Tucker house.

"I've come to see Tommy," he told Mr. Tucker.

"He's back in the kitchen," said the father.

"He gave one cry, but since then he's been quiet," sobbed Tommy's mother.

"If she'd had her way, we wouldn't have done it," said Tommy's father. "Now Tommy knows there's nothing to be afraid of. His hour is up. Let's get him and put him to bed."

Mr. Tucker led the way to the kitchen. He opened the kitchen door. The room was dark.

"Wait till I get the light on," said Mr. Tucker.

"Tommy! Tommy!" cried Mrs. Tucker.

The doctor ran to where a little body was lying on the floor. He called for more light. Shaking, he looked down at what was left of Tommy Tucker. He stared down the open space to the cellar.

"Tommy's been hurt," he said. "He's dead."

The mother threw herself over the torn body of her son.

Mr. Tucker took his hammer and nails and closed the door. Then he locked it.

"What killed him, Doctor? What killed my son?" he shouted.

"How do I know?" said the Doctor, with fear in his throat. "How do I know? Didn't you tell me that there was nothing down there? Nothing there — in the cellar?"

What do you think killed Tommy? Why did it kill him?

D. H. Keller, "The Thing in the Cellar." Reprinted by permission of Arkham House Publishers, Inc., Sauk City, Wisconsin.

Worksheet 6B

THE DEMON IN THE CELLAR
ADAPTED FROM THE SHORT STORY "THE THING IN THE CELLAR"

by: Cheryl Page, Kim McIntosh, Alonda Browne
Boys & Girls High School

CHARACTERS: Tommy
Father
Doctor 1
Nurse

It's a bright morning. Tommy and his parents are at the doctor's office. Tommy is afraid of something in the cellar, but his parents think there's nothing there.

FATHER: Come on, Tommy. It's time to go in now.
TOMMY: But, Daddy I don't need to see a doctor!
FATHER: I said let's go Tommy! (walking out the door)
MOTHER: I don't think we should force Tommy to see a doctor, maybe he'll grow out of whatever he's going through.
FATHER: Let's just find out what's going on, so we'll know how to deal with it.
TOMMY: Nothing's wrong with me.
FATHER: Don't raise your voice at me. (shouting and stamping his foot) I'm your father!
NURSE: Are you the Tuckers?
FATHER: Yes, we are.
NURSE: The doctor will be right with you.
MOTHER: I still don't think this is such a good idea.
NURSE: The doctor will see you now.
FATHER: Thank you.
DOCTOR: Hello, I'm Dr. Horthorn. Have a seat. Tell me. What seems to be the problem?
FATHER: Well ever since Tommy was born he has never stayed in the kitchen unless the cellar door was shut and bolted. It seems as if something is scaring him in the cellar.
DOCTOR: (nodding his head) Mr. and Mrs. Tucker will you leave the room.
DOCTOR: Tommy, lie down on the couch and relax. Now there, Tommy what's in the cellar?
TOMMY: I don't know.
DOCTOR: Then how do you know there's something there?
Why are you afraid?
TOMMY: I don't know. I just have a feeling something's there.
DOCTOR: (opening the door) Mr. and Mrs. Tucker you may come back in now.
FATHER: Well, do you know what the problem is?
DOCTOR: No, but I'm very sure he fears something is in the cellar.
MOTHER: So, what do you think we should do?
DOCTOR: When you return home nail the cellar door and leave the boy in the kitchen for an hour. Then he'll see there's nothing in that cellar.

UNIT BASED ON A PLAY

Play Unit Lesson 1

TOPIC Preparing Students for a Unit on a Play*

AIM How does the play differ from other forms of literature?

PERFORMANCE OBJECTIVES Students will be able to:

. list the differences between a play and other types of narrative.
. understand the concept of drama and its role in our lives.

MATERIALS

. Duplicate copies of Play Unit Worksheet 1, "The Keys"

MOTIVATION

. Using television as a point of departure, discuss with students the concept of drama and its role in our lives. Some typical questions might be:

  - Why do people watch television so frequently?

  - Why do some people prefer watching television to reading or going to the movies?

  - How do live theater performances fulfill the same needs?

. Say to students:

  A printed play, which is designed for acting rather than reading, is your entrance to the theater. The performance you watch will be your own, cast, staged, directed and felt by you. Our next several class lessons will help you acquire the skills needed to understand how the play tells its particular kind of story.

DEVELOPMENT

. Distribute copies of Play Unit Worksheet 1, "The Keys."

. Tell students what a staged reading is and how it works. Say:

  - In a staged reading one person (the teacher or a very good reader) reads all stage directions and "cues in" each character before they speak. Students are assigned roles and sit separately from the rest of the group (audience). Students take turns performing roles.

  - We will now perform a staged reading of "The Keys."

. Assign students roles and have them perform the staged reading.

*For additional resources on drama, see Teaching Literature Grade 9: Integrating the Communication Arts, Drama (New York: Board of Education of the City of New York, 1985).

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- What story does this play tell?
- How did the script help you understand the story?
- How would this story be different if it were written in the form of a short story?

SUMMARY

. Ask the students:

- What are the differences between a play and a short story?
- What are the difficulties a playwright faces that other writers do not? Elicit: All events and characterizations must emerge from action performed on stage. Playwrights cannot narrate, comment on, judge or evaluate the action.

ASSIGNMENT

- Make a list of the problems a reader may experience in playreading.

Play Unit Worksheet 1

THE KEYS

by Jo Goeldner

CHARACTERS: Mr. Smith
Mrs. Smith
Suzy
Tommy

SCENE: In a house in the city, medium income, not fancy but neat. Middle-aged lady and husband talking to babysitter.

MRS. SMITH: Now remember, Suzy, absolutely no guests.

SUZY: Yes, Mrs. Smith. I understand. I hope you and Mr. Smith have a nice time. When will you be back?

MRS. SMITH: (Looks at watch.) Well, the movie is out about ten-thirty, so probably, oh, about eleven.

SUZY: All right, good-by. I'll take good care of the baby.

MRS. SMITH: (To BABY.) Good-by, honey.

(MR. and MRS. SMITH exit; SUZY closes the door and runs to the telephone, dials four digits, hangs up.)

SUZY: Should I? (She dials seven digits.) Hello, is Tommy there? Oh, Tommy, the old bags are gone. Can you come over? Groovy, see you soon. Hurry!

(BABY is in the kitchen in the highchair. SUZY walks into the kitchen, picks up half-empty jar of baby food, feeds baby, saying a little bit of baby talk. Takes jar to sink. Doorbell rings.)

TOMMY: Suzy?

SUZY: Yeah, Tommy. I'm in the kitchen, come on in.

(TOMMY comes in and lays his keys on the highchair.)

SUZY: We can go into the den. (Exit.)

(BABY is in highchair playing with keys, then she starts sucking on them. She puts them completely in mouth. Takes them out. Puts them in. A choking sound. Switch to den.)

SUZY: Hey, Tommy. I'll put on a record. What records do they have?

TOMMY: Oh, baby, there's a good one.

SUZY: Right baby. Hey, I better go put the baby to bed.

TOMMY: OK. Hurry back. (Suzy exits.)

SUZY: Tommy, come here fast. (BABY slumped in chair, TOMMY comes running in.)

SUZY: Tommy, is she dead?

TOMMY: Hell no, she better not be.

SUZY: Oh, God, what can I do!

TOMMY: Listen here, Suzy, I wasn't allowed to use the car tonight.

(They start hitting the baby on the back. Sound of a car. SUZY jumps up.)

TOMMY: Should I leave?
SUZY: Tommy...it's your keys. Can we...oh, help!

(Car door slams, voices in background.)

TOMMY: I'll leave. No, they've seen the car already.

(Door opens, and the SMITHS enter. SUZY runs to door.)

SUZY: Mrs. Smith, I'm sorry. (Bursts into tears.)

(The three walk into the kitchen.)

MR. SMITH: Suzy, who is th--
MRS. SMITH: My baby, what have they done to my baby! Did they --oh, my poor baby. What in God's name did they do to you?

(MR. and MRS. SMITH kneel over baby in background.)

TOMMY: (Quietly.) Suzy, come here.
SUZY: Huh? (Still crying.)
TOMMY: Try to calm down. We are really in trouble! We've got to do something.
SUZY: But what?
TOMMY: Call an ambulance, and hurry. I'll try mouth-to-mouth resuscitation.

(Suzy leaves for telephone, and TOMMY goes in and starts mouth-to-mouth. SUZY comes in.)

SUZY: They're coming.

(Faraway siren gets closer. No sounds, faces tell story. Siren pulls up. Escort MRS. SMITH and baby outside. Siren fades. Clock--nine-thirty. Clock--eleven-thirty. Ring of telephone. MR. SMITH answers.)

MR. SMITH: (In background) Hello, hello. Oh, thank God, I'll tell the kids. Well, Tommy, your keys are at the hospital. You can pick them up any time.
TOMMY: Thank you, sir. I don't think I'll be needing them up for quite a while.

(TOMMY looks at SUZY. Blackout.)

James Norton and Frances Gretton, Writing Incredibly Short Plays, Poems, Stories (New York: Harcourt Brace Jovanovich, Inc., 1972), pp. 57-59.

Play Unit Lesson 2

TOPIC Introducing the Elements of the Play

AIM What are the skills necessary for successful playreading?

PERFORMANCE OBJECTIVES Students will be able to:

. identify the elements of the play.
. identify the skills needed in playreading.

MOTIVATION

. Review previous day's homework:

  - What are some of the problems you may have in reading a play?

. List student responses on chalkboard.

  Difficulties:

  - visualizing the action
  - understanding the characters
  - picturing the setting
  - getting the message (theme)
  - abruptness of the opening scene

. Say:

  - The skills necessary for successful playreading may be summed up in one rule: "Use your imagination."
  To help us put our imaginations to work we will review the essential elements of the play.

DEVELOPMENT

. Have the students examine a television program or a play with which they are thoroughly familiar.

. Ask the students:

  - How does it begin?

  - What information is given concerning the setting, the characters, the relationship between the characters and the subject of the scene?

  - How is the information given?

  - Who is the main character, and what does he/she want?

  - Who or what prevents him/her from getting what he/she wants?

  - What is the high point of the story? How can you tell?

  - How does the story end?

. Introduce the following terms as they apply to the discussion:

characters - agents of the action
plot - sequence of events in the story
setting - time and place of action
protagonist - main character
conflict - struggle between two forces
dialogue - conversation
climax or turning point - highest point of action
conclusion - resolution of the conflict
theme - message or meaning of the play

SUMMARY

. Ask the students:

- What advice would you give to a friend who is eager to improve his ability in reading plays?

Elicit:

1. Read the play aloud.
2. If you read the play silently, always read the name of the character speaking. If you do not do this, you will get confused as to who is speaking.
3. Read all of the stage directions. This will give you some idea of the action occuring on stage. Also, it will help you understand the characters.
4. Be sure you know who is on stage at any given time, even if a character does not speak. Sometimes the mere presence of a character affects the actions and dialogue of the other characters.
5. Read the cast of characters because it can tell you much about the play.
6. Be sure you understand the setting of the play because it provides a frame for the action.
7. Ask yourself what the title of the play means. Very often, clues as to the meaning of the play are expressed in the title.
8. Use your imagination.

ASSIGNMENT

- In a short paragraph, answer <u>one</u> of the following questions:

A. How might the reading and discussion of plays better prepare you for life?

OR

B. What books, plays, or movies have made important contributions to your outlook on life? Explain.

Play Unit Lesson 3

TOPIC Introduction to Twelve Angry Men

AIM What does the author tell us in the first act?

PERFORMANCE OBJECTIVES Students will be able to:

. draw inferences about each juror from dialogue and stage directions.
. describe what is taking place and where it is taking place.
. note the difference in the way evidence is remembered and interpreted by each juror.

MATERIALS

. Copies of Twelve Angry Men, by Reginald Rose, from Scope Play Series, Twelve Angry Men and Other Plays*

. Duplicate copies of Play Unit Worksheet 3, "What Do You See?"

MOTIVATION

. One of the major ideas in the play is that people are generally poor witnesses. Their perception may be distorted by personal prejudices, or they may fail to see important details. To bring home this point to the students, the teacher can arrange beforehand for two students to stage a scene which interrupts the normal flow of the lesson.

. Once the scene has been "played," ask the class to describe what they saw.

  - Who spoke first?

  - What were they wearing?

  - Can you reconstruct exactly what was said?

. Have students write their accounts of the scene, or call on several students to act as witnesses. At this point it should not be difficult to discover conflicting accounts of what happened.

. Explain that Twelve Angry Men is concerned with the problem of determining the reliability of the evidence given by several witnesses who claim to have heard or seen a murder committed.

. An alternative motivation would be to distribute copies of Play Unit Worksheet 3, "What Do You See?"

. Ask students to describe what they see.

  - Do you see the young woman or the old woman?

. Help students understand that people do not always "see" what is there.

*Twelve Angry Men and Other Plays, Scope Play Series, (New York: Scholastic Magazines, Inc., 1971).

DEVELOPMENT

. Write on chalkboard the four elements the author presents in the opening scene:

a) the evidence as remembered and interpreted by each juror

b) the relationship of juror to juror in a life-and-death situation

c) the state of mind of each juror

d) the physical problems such as the weather, the time, the uncomfortable room

Questions to Guide Reading

. Ask the students:

- How does the author make us aware of all four elements in presenting the situation in the first act?

. Have students perform a staged reading of the opening scenes. (to page 106)

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- How might the time, weather, and jury room affect the jurors?

- In the descriptions of the jurors, what specific hints are given to indicate how each intends to vote on the first ballot?

- What do you think is the reason for using numbers to identify the jurors rather than names?

SUMMARY

. Return to the author's four elements. Review these if necessary. Ask the students:

- How has the author used all four elements in establishing the problem of the play?

- How has he given insight into the jurors' reactions to each other?

- How has he established the importance of the uncomfortable setting?

- What are the differences in what each juror remembers?

- What past events have influenced some of the jurors?

ASSIGNMENT

. Pretend you are one of the jurors and write a monologue or record of your thoughts about the events in the first act. Your monologue should indicate how you will vote on the second ballot. The class should be able to guess the juror's identity based on your monologue.

ENRICHMENT

. Have students compile a glossary of words connected with the courtroom and add them to the others learned in today's lesson.

WHAT DO YOU SEE?

Play Unit Lesson 4

TOPIC Motivation and Conflict

AIM How does the author create an atmosphere of mounting tension?

PERFORMANCE OBJECTIVES Students will be able to:

. identify Juror 8 as the protagonist.
. recognize Juror 3's growing antagonism.
. identify the personal stress which each juror faces.

MATERIALS

. Copies of Twelve Angry Men, by Reginald Rose, from Scope Play Series, Twelve Angry Men and Other Plays

MOTIVATION

. Select several students to present their monologues from the previous lesson's assignment. Discuss whether or not speeches were consistent with the way the characters were presented by the author.

. Point out that today the class will have another opportunity to see the characters in action.

DEVELOPMENT

. Assign various students to read up to page 117 aloud as the other students follow along.

Questions to Guide Reading

. Ask the students:

- How does the result of the second voting contribute to the conflict?

- Which characters are in opposition to one another?

- How is this opposition expressed?

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- What evidence does Juror 8 offer to disprove the old man's testimony?

- How does this add to the build-up of tension in the room?

- How are Juror 9's comments about the old man a reflection of his own problems?

- How does Juror 10's comment that the defendant "don't even speak good English" add to the conflict?

SUMMARY

. Say to students:

- The closing discussion should pinpoint the deepening hostility between Juror 3 and Juror 8.

. Ask:

- Why does Juror 3 grow more hostile as the evidence of the witnesses are proven false?

ASSIGNMENT

- Based on your study of the play up to this point, what do you think are the problems of the jury system? Write a letter to the editor of your favorite newspaper in which you point out these problems and propose a solution.

Play Unit Lesson 5

TOPIC Individual Values Versus Group Values

AIM How does author Reginald Rose use Juror 8 to illustrate the theme of moral courage?

PERFORMANCE OBJECTIVES Students will be able to:

. recognize the author's attitude towards his characters.
. recognize the role of Juror 8 as an instrument for change.

MATERIALS

. Copies of Twelve Angry Men, by Reginald Rose, from Scope Play Series, Twelve Angry Men and Other Plays

MOTIVATION

. Ask students:

  - How can an individual change the behavior and values of his society?

  - Can you change values or attitudes within your peer group? How? (Why not?)

. Tell students:

  - Today we shall analyze how Juror 8 influences the values and behavior of his group.

DEVELOPMENT

. Have students perform a staged reading to complete the rest of the play.

Questions to Guide Reading

. Ask students:

  - How does Juror 8 influence the other jurors?

  - What actions lead to Juror 3's loss of influence?

. After the reading, elicit a discussion using the following questions:

Discussion Questions

  - How does the result of the third vote show the extent of Juror 8's influence?

  - How does Juror 5 discount an important piece of testimony? Is he qualified to speak as an expert?

- Why does the author have Juror 11, the immigrant, question Juror 7 on his willingness to change his vote?

- How do the other jurors react to Juror 10's prejudiced comments?

- At the end of the play, Juror 3 is still convinced of the boy's guilt. Why does he change his vote to not guilty?

SUMMARY

. Ask students:

- How does the play differ from courtroom and crime dramas seen on television?

ASSIGNMENT

- Write the scene which could have taken place immediately after Juror 3 changes his vote to not guilty.

OR

- This play is not about "good guys" vs. "bad guys," but about ordinary people with an ordinary amount of good and bad qualities. Write a paragraph in which you explain how the play helped you to understand how people behave in groups.

Play Unit Lesson 6

TOPIC Discovering Themes

AIM How does the resolution of the conflict help us understand the theme of Twelve Angry Men?

PERFORMANCE OBJECTIVES Students will be able to:

- identify the basic theme of the play.
- write a general conclusion based on the play's theme.
- support the conclusion with examples from the play.

MATERIALS

- Copies of Twelve Angry Men, by Reginald Rose, from Scope Play Series, Twelve Angry Men and Other Plays

MOTIVATION

- An activity which helps students to see the relationship between conflict resolution and author's purpose, or theme, is the game of contrary objectives. With a partner, students select a conflict situation and plan an improvisation. The outcome of the conflict is decided beforehand in order to illustrate a point which the students feel is important. Suggested situations:

- Situation: A girl asking permission to attend a party at a friend's house.

  Characters: An adolescent girl who feels her parents don't trust her.
  A mother who feels her daughter is not old enough to attend evening parties.

  Setting: Dinner at home, a week before the party.

- Situation: Mother and Son on the eve of his wedding.

  Characters: A mother who wants to convince him that marrying this girl would mean an end to his career.
  A son who wants to convince her that she has to let him grow up and be a man.

- Situation: A girl and her mother shopping for school clothes.

  Characters: A girl who wants to buy clothes in the popular style of the day.
  Her mother who wants to buy things that are durable and inexpensive.

  Setting: The aisle of a department store.

- Have students present their improvisations. Ask the class to state the point that the outcome illustrated. Have the actors share their ideas. Close the activity by listing some of the other ideas generated from the game.

. Ask students:

- How does the game of contrary objectives help us understand the conflict in the play?

DEVELOPMENT

. Ask the students:

- What does Juror 8 want to obtain?
  Elicit: Justice for the accused.

- What forces stand in his way?
  Elicit: unquestioning acceptance of the evidence
  the uncomfortably hot room
  preoccupation of some of the jurors with their own problems
  personality clashes among the jurors
  prejudiced attitudes toward the defendant

- How does he achieve his goal?
  Elicit: He dares to stand alone against the others.

- What might be the author's purpose in having Juror 8 reach his goal?

SUMMARY

. Ask the students:

- How does knowing the author's purpose help us identify the theme or message of the play.

. Have students complete this statement in class:
The theme or author's message in Twelve Angry Men is _____.

ASSIGNMENT

- Using the statement of the author's message which you constructed in class, write a fully developed paragraph which supports your statement.

- Find examples in the play which support your statement of the author's theme. You may wish to consider examples from:

  . speeches - what characters say
  . actions - what characters do
  . how the conflict is resolved

Play Unit Lesson 7

TOPIC Writing About the Play

AIM How do we use quotations from the play to support our main idea?

PERFORMANCE OBJECTIVES Students will be able to:

. recognize the importance of quoting from the play.
. search the play for relevant quotations.
. incorporate a quotation in a written response to the play.

MATERIALS

. Copies of Twelve Angry Men, by Reginald Rose, from Scope Play Series, Twelve Angry Men and Other Plays

MOTIVATION

. List the following elements, which the author demonstrates in the play, on the chalkboard:

  a) the evidence as remembered and interpreted by each juror
  b) the relationship of juror to juror in a life-and-death or tense situation
  c) the state of mind of each juror
  d) the physical problems such as the weather, time, and uncomfortable room

  - How can we tell if the author really demonstrated these elements?
    Elicit: We must hunt the text for examples.

DEVELOPMENT

. Divide the class into groups and have each group locate an example in the play where the author demonstrates one specific element.

. Ask students to copy the example, exactly as it is written, into their notebooks.

. After the activity is completed, regroup the class and elicit the purposes for searching the play for relevant quotations.

  Elicit and place on chalkboard:
  - to explain our ideas more clearly
  - to support our main ideas
  - to make our writing come to life

APPLICATION

. Based on their search of the text, have students write a paragraph explaining the author's success or failure in demonstrating a particular element in the play.

Suggested beginnings:

In the play Twelve Angry Men, the author shows _____.

OR

The play Twelve Angry Men helps us to understand _____.

. In groups of four, have students share their paragraphs and comment on each other's witing.

ASSIGNMENT

. Students will revise their paragraphs based in part on the results of their conferences with others, being sure to:

- provide adequate examples
- incorporate quotations from the play
- use quotation marks where necessary

Play Unit Lesson 8

TOPIC Readers Theater

AIM How can we compile and adapt material from Twelve Angry Men for a readers theater program?

PERFORMANCE OBJECTIVES Students will be able to:

. explain what is meant by readers theater.
. select program material for readers theater.
. adapt sections of Twelve Angry Men for readers theater.

MATERIALS

. Duplicate copies of Play Unit Worksheet 8, "Readers Theater Script"
. Copies of Twelve Angry Men, by Reginald Rose, from Scope Play Series, Twelve Angry Men and Other Plays

MOTIVATION

. Distribute copies of Play Unit Worksheet 8, "Readers Theater Script," and ask for two or three sets of volunteers to read the script.

. After two readings of the script ask students:

  - What is readers theater?

    Elicit: - characterized by two or more oral readers who interpret a script
    - aimed at stimulating an audience to experience a piece of literature imaginatively
    - does not require props
    - emphasizes what the audience hears rather than what it sees
    - uses scripts throughout the performance

DEVELOPMENT

. Say to students:

  - We have just studied a play rich in characterization, themes and language. Today we will examine how we can use readers theater to express some of the richness of the play.

. Ask students:

  - What are some of the themes from the play that you might wish to highlight?

. List students' suggestions on the chalkboard.

. Ask students:

  - What kinds of material would you use to highlight these themes?

Elicit: - excerpts from the play
- prose works: essays, articles, news stories
- poetry
- posters - music - dance

. Say to students:

- There are very few prepared scripts for readers theater; most people adapt or compile their own material. When you select your material for a readers theater program, it is sometimes necessary to do the following:

  . combine speeches
  . cut out characters
  . change the original scene or act structure
  . cut out scenes
  . use a narrator to fill in events, describe settings, and introduce characters

APPLICATION/ACTIVITY

. Divide the class into groups of five.

. Have each group decide on a theme developed in the play.

. Have students select material to create a fifteen minute program around this theme.

. Ask students to write the script for their program.

. Allow groups time to rehearse their script.

. Have students present their programs to the class.

Play Unit Worksheet 8

READERS THEATER SCRIPT

Reader one: A lone reader sits in a satin pool of light.

Reader two: He looks into the imagination of his audience.

Both readers: He believes,

Reader two: And velvet images touch the silent air of the theater.

Reader one: A second reader appears,

Reader two: Then a third,

Reader one: And a fourth.

Both readers: All together they create

Reader one: the setting,

Reader two: touch life to sleeping characters,

Reader one: And the words on the page before them

Both readers: live again

Reader one: as when the author had first sought to create.

Reader two: Readers theater,

Reader one: Readers theater--

Reader two: a group activity in which the best of literature is communicated from the manuscript to an audience

Both readers: through the oral interpretation approach of vocal and physical suggestion--

Reader two: says one.

Reader one: But more

Reader two: more

Reader one: much more

Both readers: is readers theater!

Reader two: For the audience,

Reader one: For the reader,

Both readers: It is a shared experience!

Material written by Tim Bryson in Creative Communications, Fran Averett Tanner. (Twin Falls, Idaho: Clark Publishing Company, 1973), pp. 339-340.

MYTHOLOGY UNIT

Mythology Unit Lesson 1

TOPIC Mythology: Explaining the Unexplainable

AIM How do myths provide imaginative answers to questions about our world?

PERFORMANCE OBJECTIVES Students will be able to:

. define the term mythology.
. identify the characteristics of myths.
. recognize mythology as a forerunner to science.
. recognize the problems of communication when only oral language is used.

MATERIALS

. Duplicate copies of Mythology Unit Worksheet 1, "Malu and the Mother God"

MOTIVATION

. Say to students:

- People through the ages have looked at the world around them and tried to make sense of it. Pretend that you lived thousands of years ago. What are some of the things you would want explained?

DEVELOPMENT

. Distribute copies of Mythology Unit Worksheet 1, "Malu and the Mother God."

. After the myth has been read ask the class:

- What phenomena does the myth try to explain?

. Tell students that most mythology grew out of an oral tradition. (Myths were not written down but communicated by word of mouth.)

. Ask the class to put away their worksheets. Ask several students to retell the myth. It should be easy to demonstrate how myths grew and changed as they were handed down in the oral tradition.

SUMMARY

- What have we discovered about myths?

myths: are stories which attempt to explain natural phenomena
grew out of an oral tradition
had many different versions
involved the doings of the gods
sometimes contained a moral

ASSIGNMENT

- Select a natural phenomenon and write a brief explanation for it. Try to include at least two of the characteristics identified in our lesson.

Mythology Unit Worksheet 1

MALU AND THE MOTHER GOD

One day many, many years ago, the earth became hot and dry. Water no longer existed on the earth. Life was very difficult for those who lived on the earth at that time. The people often prayed to the Mother God to quench their thirst, but these prayers were not answered because of the evil intervention of Malu. Malu removed all of the water from the earth and stored it in the heavens and prevented the prayers of the people below from reaching the Mother God. But, one night while Malu rested from all of the evil, Little Ninu prayed fervently to Mother God and with this soul-wrenching prayer, the truth was finally revealed to the Mother God. In anger she banished Malu and sent her messenger Ganzu down the heavenly river to bring water again to the scorched earth.

Mythology Unit Lesson 2

TOPIC Exploring the levels of Mythology

AIM How does the myth of "Phaethon" illustrate the many levels of mythology?

MATERIALS

. Duplicate copies of Mythology Unit Worksheet 2, "Phaethon"

PERFORMANCE OBJECTIVES Students will be able to:

. recognize myth as an explanation of phenonmena
. recognize myth as commentary on human behavior

MOTIVATION

. Ask students the following questions:

  - Why does a person seek his or her origins or roots?

  - What drives a person to do this?

. Tell students that the myth of Phaethon deals with a young boy's search for his identity and the discoveries he makes.

DEVELOPMENT

. Distribute Mythology Worksheet 2, "Phaethon."

. Ask the following questions to guide students' reading:

Questions to Guide Reading

  - What phenomena does this myth explain?

  - What discovery did Phaethon make about himself and about the world?

. Assign students to perform oral reading of story.

. After the reading, elicit a discussion using the following question:

Discussion Questions

  - Why did Phaethon risk death in order to drive his father's chariot?

  - In what other ways do you think Phaethon could have achieved the recognition he sought?

  - How can the story be seen as Phaethon's quest to find out who he is?

- Why do we identify with Phaethon?

- What lesson does this myth teach us about human behavior?

SUMMARY

. Ask students:

- What purpose did this myth serve?

Elicit: explained the creation of deserts
illustrated the consequences of pride and stubborness
illustrated a boy's quest for his identity

ASSIGNMENT

- Write a paragraph in which you explain what Phaethon discovers.

ENRICHMENT

. Have students do any of the following activities:

- Adapt the myth to play form
- Write a modern version of the myth

Mythology Unit Worksheet 2

PHAETHON

Apollo had two sons, Phaethon and Aesculapius, who perished by the thunderbolts of Jove. Phaethon was the son of Apollo and the nymph Clymene. He was brought up as a mortal, but often his mother would point to the sky and tell him that the sun god was his father. When Phaethon told this story to his playmates, they scoffed at him and refused to believe that he was of divine parentage. He came to his mother in tears and she consoled him. She told him that if he visited the sun god, Apollo would accept him as his son and prove to all the world that he was divine.

So Phaethon set off for the palace of Apollo. Far off, where the stream Oceanus winds its way around the edge of the earth, he came upon the house of his father. There stood the god, in his shining and fragrant garments, and around him hovered the Days and the Hours, the Seasons and the Years. Awed by the splendor he saw before him, the youth could not speak. But the sun god, in kindly tones, asked him to tell what was on his mind.

"Am I truly your son?" stammered the boy.

Then Apollo gazed more closely upon him and recognized his son. He kissed him and made much of him.

"But what brings you on such a far journey?" he asked Phaethon.

Phaethon told him then what occurred, and asked a favor of him.

"Let me have the fulfillment of one wish," he pleaded, "and all shall be well with me. Just grant me one wish."

At the sight of the tears and distress of his son, Apollo at once granted his request.

"By the head of Jupiter, you shall have whatever you ask," he swore.

Phaethon was overjoyed. Quickly he cried out: "Let me drive your sun chariot over the sky for a single day."

When he heard the lad's words, Apollo was terrified at his boldness. In vain he warned the boy of the dangers through which he must pass, of the dreadful perils of such a journey, of the fierceness of the steeds which he must drive, and of the overpowering heat that would surround him. Phaethon insisted, however, and since his father's word had been given, nothing could be done to save him.

So the next morning the great steeds of the sun, blowing flame from their nostrils and champing fiercely at their bits, were brought forth and harnessed. Sorrowfully Apollo bade farewell to his son and helped him seat himself in the chariot. Scarcely were the reins in the boy's hands when the steeds leaped out across the sky. Almost at once the sun horses recognized an unfamiliar and weak hand on the reins, and in a short time they were uncontrollable.

Amazing were the antics of the sun that day. Sometimes the chariot swung too high in the sky, and bitter cold assailed the human beings below. In Africa, however, it came too close, and everybody was scorched.

At last it looked as if the whole earth would be shriveled with heat and destroyed. All mankind prayed for aid to Jupiter. Reluctantly he laid his hand on a thunderbolt and hurled it forth, and Phaethon, blazing like a falling star, fell headlong to earth. The steeds of the sun, left riderless, returned panting to their stables. Apollo was so filled with grief at the death of his son that for days he refused to come forth, and left the sky covered with black clouds. The sisters of Phaethon mourned bitterly for him, and they were changed into poplars...

Max J. Herzberg, Myths and their Meaning (Boston: Allyn and Bacon, Inc., 1984), pp. 75-76.

Mythology Unit Lesson 3

TOPIC Youth and Experience

AIM How does the story of Daedalus and Icarus illustrate the conflict between Youth and Experience?

MATERIALS

. Duplicate copies of Mythology Unit Worksheet 3, "Daedalus and Icarus"

PERFORMANCE OBJECTIVES Students will be able to:

. recognize that character is often portrayed through choices
. apply the concept of the golden mean in evaluating Icarus' action
. compare and contrast the characterization of Phaethon and Icarus

MOTIVATION

. Write on chalkboard: Youth is wasted on the young.

. Ask students:

- What does it mean?

- Do you agree or disagree?

- Why is youth always at odds with older and "wiser" heads?

DEVELOPMENT

. Distribute copies of Mythology Unit Worksheet 3, "Daedalus and Icarus."

. Ask the following questions to guide students' reading:

Questions to Guide Reading

- How does Daedalus represent the voice of experience?

- How does Icarus represent youth?

. Assign students to read story orally.

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- What do we learn about Daedalus from the choices he made in the story?

- What do we learn about Icarus?

- What quality of human nature does the story illustrate?

- Could Icarus' daring to fly too high be considered foolish or heroic?

- Which character do you admire more--Daedalus or Icarus? Why?

SUMMARY

. Ask students:

- Daedalus advised his son against flying too high. This advice was called the golden mean. It meant that one must do everything in moderation. Why would this advice be particularly difficult for Youth to listen to?

ASSIGNMENT

- The story of Icarus is similar to the story of Phaethon. Write a paragraph in which you present the similarities.

ENRICHMENT

. Students may:

- Rewrite the myth from Icarus' point of view. Explain how he felt as he watched his father work on the wings. Explain his attitude towards the escape. What went through his mind as he flew?

- Write a dramatization of the conflict between Daedalus and Icarus in the form of a conversation between father and son.

- Take the same conflict between youth and experience and place it in a modern setting with two characters who reflect this conflict. For example, you may choose a mother-daughter situation. Role-play the scene.

Mythology Unit Worksheet 3

DAEDALUS AND ICARUS

...An interesting story is told of Minos while he was still a ruler of Crete. He had as one of his servants a man named Daedalus, who was a skilled mechanic and worker in metals and an ingenious inventor--the forefather, so to speak, of all inventors. It was Daedalus who devised for Minos a complicated series of tunnels and windings, called the labyrinth, in which was confined the Minotaur, a monster half man, half bull.

Later Daedalus lost the favor of Minos, who imprisoned him and his son, Icarus. But Daedalus set his mind on finding a way to escape. Finally he devised a pair of wings for himself and a pair for Icarus. He fastened them to his own shoulders and to those of the boy, using wax as the binding material. Then both triumphantly flew away. Swiftly they skimmed through the air, and closer and closer they came to the mainland. But Icarus, flushed with excitement and exhilaration, soared even higher towards the sun--despite the cries and warnings of his father. At last he flew so high that the heat of the sun melted the wax, and off dropped the wings. The lad plunged downwards into the sea and was drowned. The sea into which he fell was later called the Icarian Sea. Daedalus escaped without harm...

Max J. Herzberg, Myths and their Meaning (Boston: Allyn and Bacon, Inc., 1984), pp. 37-38.

Mythology Unit Lesson 4

TOPIC Handling a Crisis

AIM How does the story of "Orpheus and Eurydice" illustrate people's attempt to conquer death?

MATERIALS

. Duplicate copies of Mythology Unit Worksheet 4, "Orpheus and Eurydice"

PERFORMANCE OBJECTIVES Students will be able to:

. apply the concept of pride in evaluating Orpheus' action.
. explain in writing Orpheus' reaction to the crisis of Eurydice's death.

MOTIVATION

. Ask students:

- How do you react to a crisis?
- How might facing and going through a crisis help you?
- Today we will read a story of a famous singer who faced a crisis when his wife died suddenly.

DEVELOPMENT

. Distribute copies of Mythology Unit Worksheet 4, "Orpheus and Eurydice."

. Ask the following questions to guide students' reading:

Questions to Guide Reading

- How does Orpheus respond to his crisis?
- How is he changed by his experiences?

. Assign student to read the story aloud.

. After the reading, elicit a discussion using the following questions:

Questions for Discussion

- What motivated Orpheus to go down to the land of Hades in search of Eurydice?

. Guide students to recognize Orpheus' complex motives:

- his wish to die
- his wish to be immortal
- his wish to confront Death
- his wish to be with the woman he loves

- What does Orpheus' reaction reveal about his character?

Elicit:

He fails to accept the finality of death.
He forgets his human limitations and attempts to control the universe.
He challenges the gods.
He feels that his music has given him power.

. Tell the class that Orpheus' suffered from pride in his unwillingness to accept the reality of death.

. Ask students:

- What other mythological characters illustrate pride? (Phaethon and Icarus.)

- Is Orpheus a hero for having entered the underworld?

SUMMARY

- What purpose might the ancient Greeks have for telling this story?

APPLICATION

- Discuss whether or not you think Orpheus is a heroic character. To what extent was his behavior admirable?

ASSIGNMENT

- The story of Orpheus and Eurydice is about facing a crisis. Write about a problem or crisis which you faced. How did you handle it? How have you grown or changed as a result of this crisis?

Mythology Unit Worksheet 4

ORPHEUS AND EURYDICE

One of the Bards who might be seen in Elysium was a son of Apollo himself, and he had a singular experience with Death, being one of the few persons who visited Hades while still in the flesh.

This was Orpheus, whom the Muse Calliope bore to the sun god. He was presented with a lyre by Apollo and given instructions in its use, and soon won reknown as one of the greatest bards of Greece. He enchanted with his music not only people, but even the wild beasts of the field, whose savage breasts were soothed by the tunes he played. It was said of his playing that the very trees and rocks were affected and tried to move and follow his music.

In Thrace lived Eurydice, a lovely maiden with whom Orpheus fell in love. Their marriage was approved by all, and for a year or two they lived in great happiness. Then, one day, as they were wandering through a flowery meadow, Eurydice was stung by a serpent, and before aid could be summoned, she died in the arms of her husband. He was heartbroken. In constant lamentations and elegies he recounted his grief, and at last made up his mind that he would follow his wife into the dread regions of Pluto. He found a cave in the side of a volcano, and passing through many dark passages and uncanny pits he came at last to the realm of Hades. There he took up again his divine lyre, and began to play. As the strains of wonderful music sounded through Tartarus, Sisyphus and Ixion paused in their endless torments, and for a moment the torturing thirst and hunger of Tantalus were allayed.

Orpheus passed on through clouds of ghosts, who followed after him in enchanted silence. As he came to the throne of Pluto and Proserpina, Orpheus bowed before them, and with magic skill pleaded his cause to the music of his lyre. Tears rolled down the iron cheeks of Pluto, and Proserpina remembered the blossom-strewn fields of Sicily as she wept.

"Grant me my wife again," Orpheus begged; and the fullness of his sorrow made the tears roll down his own cheeks.

Pluto could not resist such pleading, and he granted the prayer of Orpheus. But to the favorable answer was attached one condition, announced as Eurydice was called before Pluto and restored to the arms of Orpheus.

"As you leave Hades," commanded Pluto, "do not cast a look behind. If you break this commandment, Eurydice shall be snatched from you again, and shall once more become my subject."

They promised that they would obey, and the pair set out on their happy journey back to the land of the living. Lovingly Orpheus guided his wife on the dangerous path, guided her through gloomy caverns and endless roads, beside dangerous abysses and waters. The hazardous journey was almost ended when they came to a long passageway through which they could go only in single file. Orpheus led the way, stumbling over crags as he went. Now the end was in sight, and before them they could see the blessed light of the sun.

Then, at that fateful moment, anxiety overcame Orpheus. He was seized with terror lest in some way Eurydice might have fallen, or lest some of the terrible creatures of the underworld might have seized and held her. So he gave a swift glance backward. There, quite safe followed Eurydice; but, even as he gazed, she disappeared from his view and with a terrified scream was drawn back into the realm of Pluto. Orpheus, too tried to turn back, but he found that his way was barred with solid rock. Never again could he find a way into the underworld.

Thereafter life meant less than nothing to Orpheus. He wandered in deepest gloom from country to country, waiting only to die. Once a band of maenads, followers of Bacchus, sought to entice him to take part in their drunken orgies. He refused, and in rage they hurled stones at his head. But the music of his lyre charmed the stones and they fell harmless at his side. Then the maenads yelled so dreadfully and loudly that the noise of his playing was drowned, and the stones struck him from all sides. Mortally wounded he fell, and for a second time passed to Hades and joined Eurydice again. His lyre was placed by Jupiter among the stars.

Max J. Herzberg, Myths and their Meaning (Boston: Allyn and Bacon, Inc., 1984), pp. 133-136.

Mythology Unit Lesson 5

TOPIC Adaptation of a Myth

AIM How has the poet changed the myth of Orpheus to reflect his own view point?

MATERIALS

. Duplicate copies of Mythology Unit Worksheet 5, "Orpheus" by Ted Hughes

PERFORMANCE OBJECTIVES Students will be able to:

. recognize the elements of the story that were emphasized or changed in the play version.
. identify the poet's use of metaphor in portraying character.
. show how setting contributes to mood.

MOTIVATION

. Ask students the following questions:

- What problems does a writer face when he adapts a story to play form?

- How can a writer be creative in spite of dealing with old material?

- If you were adapting the story of Orpheus and Eurydice, what ideas would you want to bring out?

- Today's lesson shows how a poet adapted a myth to give us his own insight into the story.

DEVELOPMENT

. Distribute copies of Mythology Unit Worksheet 5, "Orpheus."

. Select students for the various roles in Orpheus for a classroom staged reading.

. Before performing the staged reading, put the following guide questions on the chalkboard:

Questions to Guide Reading

- What unusual features do you observe in the language of the play?

- What parts of the original story does the writer emphasize throughout the play?

. Have students perform the staged reading.

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- Why does the narrator describe Orpheus as a magician? What powers does he possess?

- Reread Orpheus' speech, "The word is a gift..." What does this speech reveal about his character at this point in the play?

- How does Orpheus react to the death of Eurydice?

- How does the narrator describe Pluto's face? Persephone's face? What does this description suggest?

- Why has the experience in the underworld changed Orpheus' music?

SUMMARY

. Ask students:

- What is the theme of the play?

- How does the play differ from the original myth?

- How do the changes help support the author's theme?

APPLICATION

. Tell students:

- Music plays an important role in this play. Imagine that you are part of the sound crew responsible for the music in this play.

. Ask students:

- What kinds of music would you select to interpret and respond to the sound cues and other stage directions? Suggest titles of albums, musicians and musical instruments you would select to express the mood of the play.

ASSIGNMENT

- Author Ted Hughes intended the setting of Orpheus to be established through music and lighting. The scenery should be minimal. Write a paragraph to describe how you would stage the play.

ENRICHMENT

. Using Ted Hughes' play as a model, write your own adaptation of a myth not read in class. The following questions should help you with your adaptation:

- What point do you wish to emphasize in your play?
- How would you use dialogue and stage directions?
- What will be the role of the narrator? Storyteller?
- How much of the myth would you change and for what purpose?

- Pluto and Persephone are important mythological characters. They were the judges of the dead and responsible for passing judgment on the dead souls. Select a character from the myths which you have studied, and prepare a script in which you present the character's crimes, his/her defense (characters can bring witnesses to testify on their behalf) and the judgment of Pluto and Persephone.

ORPHEUS
BY TED HUGHES

Narrator: This is the story
Of Orpheus the Magician, whose magic was music.
(*Popular music—guitar.*)
This is the dance of the trees.
His music is so magic, he makes the trees dance.
The oaks unknot; they toss their limbs
And the willows whirl in a ring.
This is the dance of the trees.
(*Music stops. Giant sigh from all trees.*)
And this is the dance of the stones.
(*Music for stones—still Pop.*)
His music is so magic the stones dance.
The rocks uproot and caper in their places,
The pebbles skip like mice,
The ordinary stones bounce like footballs.
This is the dance of the stones.
(*Music stops. Sigh from all stones.*)
His music reaches out to the bears in the forest.
(*Bear music—still Pop.*)
It reaches up to the deer in the wrinkles of the hills.
(*Deer music.*)
It reaches down to the salmon in the pools below the falls.
(*Salmon music.*)
And wherever his music is heard, the dancing begins.
(*Music*)
His music has a name. Its name is happiness.
Every living thing loves Orpheus
Because his music is happiness.
(*EURYDICE becomes visible.*)
And this is the cause of Orpheus' happiness:
This is his wife, for her he makes his music.

Orpheus: Why shouldn't I be happy?
The world is beautiful.
Day after day the huge gift of the world
Is beautiful as ever.
More beautiful than the whole world is my wife Eurydice.
This is the secret of my music.
It is all for Eurydice, my happiness.
(*Music.*)

Narrator: Nevertheless, there keeps coming a voice
To Orpheus—a voice which he does not like.

Voice: Beware, Orpheus, beware.

Narrator: He dare not listen to the voice. He plays louder.
(*Music louder, to drown out the voice.*)

Narrator: Is it the voice of a bird? Or a spider? Or a serpent?

Voice (*very loud*): Beware, Orpheus, beware.
(*Music stops.*)

Voice (*very soft*): Beware, beware, beware.

Orpheus: What should I beware of? Why should I beware?

Voice: In the world of the trees,
In the world of the stones,
In the world of the frog, of the vole, of the linnet—
Every song has to be paid for.

Orpheus: Nonsense!
The world is a gift.
The brave take it with thanks and greet it with song.
Only the fearful peer at it with suspicion,
Thinking about the payment.

Voice: Beware, Orpheus, beware.
(*ORPHEUS drowns the voice with a storm of his music.*)

Narrator: Orpheus hammers his guitar nevertheless.
And the trees dance once again
And the stones dance.
The deer on the hills, and the salmon in the weirs
And the bears in the holes of the forest
And the travelers out on the roads
Dance, dance when they hear it.
The world dances with happiness.
But suddenly—
(*Music falters and stops.*)

Orpheus: My hand! Something has happened to my hand.

Narrator: Orpheus' hand suddenly becomes numb.
(*Sudden terrible cry in distance; voice coming nearer; a FRIEND bringing the news.*)

Friend: Orpheus! (*Nearer.*) Orpheus!

Orpheus: Who is that?

Friend (*nearer*): Orpheus!

Orpheus: Here.

Friend (*very close, entering*): Orpheus!

Orpheus: Your face is terrifying. So is your voice.
What is your news?

Friend: Eurydice is dead.
(*Magnified crash of strings, as if all instruments smashed. Light effects—sudden darkening.*)

Narrator: Eurydice lies dead in the orchard, bitten by a snake.
Her soul has left her body. Her body is cold.
Her voice has been carried away to the land of the dead.

Orpheus: Eurydice!
(*He lies prostrate. His music—now erratic and discordant—struggles to tormented climax and again collapses as if all instruments smashed. Light effects.*)

Narrator: Orpheus mourns for a month and his music is silent.
The trees droop their boughs, they weep leaves.
The stones in the wall weep.
The river runs silent with sorrow under its willows.
The birds sit mourning in silence on the ridge of the house.
Orpheus lies silent and face downward.
His friends try to rouse him.

Friend: Orpheus, you are mourning too long. The dead are dead.
Remember the living. Let your own music heal your sorrow.
Play for us.
Narrator: The trees know better.
Trees: We shall never dance again. Eurydice is dead. Now we return to the ancient sadness of the forest.
Narrator: And the stones know better.
Stones: We are the stones, older than life. We have stood by many graves. We know grief to the bottom. We danced for a while because Orpheus was happy. Eurydice is dead. Now we return to the ancient sadness of the hills.
Narrator: But still his friends try to rouse him.
Friends One, Two, and Three: Eurydice did not want you to grieve so long, Orpheus. Play your music again. Deceive your grief. Defeat evil fortunes. The dead belong to the dead, the living to the living. Play for us.
Narrator: Have they succeeded?
At last! Orpheus reaches for the magic strings.
(*One note, repeated, gathering volume and impetus—insane.*)
Friends One, Two, and Three: Horrible! Is this music? He has forgotten how to play. Grief has damaged his brain. This is not music.
Orpheus: I am going down to the underworld.
To find Eurydice.
Friends: Mad! He is mad! Orpheus has gone mad!
Orpheus: I am going to the bottom of the underworld.
I am going to bring Eurydice back.
Friend One: Nobody ever came back from the land of the dead.
Orpheus: I am going. And I shall come back.
With Eurydice.
Friends: Mad! He is mad! Orpheus has gone mad!
Nobody ever returns from the land of the dead.
(*Their voices fade. His crazy note strengthens, modulating into electronic, infernal accompaniments. Major light effects through what follows.*)
Narrator (*speaking with greatly magnified voice over the music—not declaiming so much as a giant whisper*):
Where is the land of the dead? Is it everywhere? Or nowhere.
How deep is the grave?
What is the geography of death?
What are its frontiers?
Perhaps it is a spider's web. Perhaps it is a single grain of dirt.
A million million souls can sit in an atom.
Is that the land of the dead?
A billion billion ghosts in the prison of an atom
Waiting for eternity to pass.
(*ORPHEUS' music louder. Light effects.*)
Orpheus beats his guitar. He is no longer making music. He is making a road of sound. He is making a road through the sky. A road to Eurydice.
Orpheus: Eurydice! Eurydice! Eurydice!
Narrator: He flies on his guitar. His guitar is carrying him. It has lifted him off the earth. It lifts him over the treetops.
(*Music continuing, the monotonous note like a drum note insistent.*)
Friends: Orpheus, come back! Orpheus, come back!
Orpheus: Eurydice!
Narrator: It carries him into a cloud.
(*Light and sound effects through what follows, his music continuing throughout.*)
Through the thunder he flies. Through the lightning.
It carries him
Through the storm of cries,
The last cries of all who have died on earth,
The jealous, screaming laments
Off all who have died on earth and cannot come back.
(*Storm of cries.*)
Orpheus: Eurydice!
Narrator: He lays his road of sound across the heavens.
His guitar carries him.
Into the storm of blood,
The electrical storm of all the blood of all who have died on earth.
He is whirled into the summit of the storm.
Lightnings strike through him, he falls—
Orpheus: Eurydice!
Narrator: He falls into the mouth of the earth.
He falls through the throat of the earth, he recovers.
He rides his serpent of sound through the belly of the earth.
He drives his spear of sound through the bowels of the earth.
Mountains under the earth fall on him, he dodges.
He flies through walls of burning rock and ashes.
His guitar carries him.
(*Music continuing, monotonous and insane.*)
He hurtles toward the centermost atom of the earth.
He aims his beam of sound at the last atom.
Orpheus: Eurydice!
Narrator: He smashes through the wall of the last atom.
He falls
He falls
At the feet of Pluto, king of the kingdom of the dead.
(*Silence. Appropriate light effects.*)
Pluto: So you have arrived. At first I thought it was a fly. Then I thought it was a meteorite. But now I see—it is a man. A living man, in the land of the dead. Stand. I am Pluto, king of the underworld. And you, I think, are Orpheus.
Narrator: Orpheus stands on the floor of the hall of judgment, like a mouse on the floor of a cathedral.
Pluto's face, vast on his vast throne, is made of black iron, and it is the face of a spider. The face of Persephone, his wife and queen, vast on her vast throne, beside him, is made of white ivory, and it is the pointed, eyeless face of a maggot.
Pluto: Orpheus! I have heard of you. What is it, Orpheus, brings you alive to the land of the dead?
Orpheus: You took away my wife, Eurydice.
Pluto: That is true.
Orpheus: What can I do to get her back?
Pluto: Get her back? (*Laughs—Plutonic laughter in hell.*)
Alas, your wife has gone into the vaults of the dead.
You cannot have her back.
Orpheus: Release her. You are a god. You can do as you like.

Pluto: Some things are not in my power, Orpheus. Here is my wife, for instance, Persephone. Perhaps you have heard about her. Six months she spends with me, here in the underworld. Six months she is up on earth, in the woods and meadows, with her mother. That is the arrangement. Up on the earth she is a flower-face, she laughs and sings; everybody adores her. But now you see her. Here in the underworld she is quite different. She never makes a sound. Never speaks, never sings. And you see her face? It is the peaked face of a maggot. Yet it is not a maggot. It is the white beak of the first sprout of a flower. I have never seen it open. Here in the underworld it is closed —white, pointed, and closed—the face of a maggot. Here is something I cannot alter.
There is another thing, Orpheus. Here in the underworld, the accounting is strict. A payment was due from you.

Orpheus: Payment.

Pluto: Nothing is free. Everything has to be paid for. For every profit in one thing—a payment in some other thing. For every life—a death. Even your music —of which we have heard so much—that had to be paid for. Your wife was the payment for your music. Hell is now satisfied.

Orpheus: You took my wife—

Pluto: To pay for your music.

Orpheus: But I had my music from birth. I was born with it.

Pluto: You had it on credit. You were living in debt. Now you have paid, and the music is yours.

Orpheus: Then take back my music. Give me my wife.

Pluto: Too late.

Orpheus: What good is music without my wife? What can I do to make you give me my wife?

Pluto: Nothing can open hell.
(ORPHEUS strikes a cord—no longer popular—solemn Handel, Bach, or earlier. Light effects.)
Now what are you doing?
Your music is even more marvelous in hell
Than ever on earth. But it cannot help you.
(Music.)

Orpheus: Look at your wife, Pluto. Look at Persephone, your queen.
(Music.)

Pluto: Her face is opening.

Orpheus: A wife for a wife, Pluto. Shall I continue to play?

Pluto: Keep playing. Keep playing.
(Music stops.)
Keep playing. Why have you stopped?

Orpheus: It is in my power to release the flower
In your wife's face and awake her. Release my wife.

Pluto: Play.

Orpheus: A wife for a wife.

Pluto: Whatever you wish. Only play. You can have your wife.
(Music.)

Pluto: Beautiful as the day I plucked her off the earth!
(Music stops.)

Orpheus: You have your wife, Pluto.

Persephone: Keep your promise to Orpheus. Give him his wife.

Pluto: I cannot.

Orpheus: Cannot? A god cannot break his promise. A god's promise is stronger than the god.

Pluto: I cannot. Your wife's body is crumbling to dust.

Persephone: Give him her soul.

Pluto: I can only give you her soul.

Orpheus: Let it be so. Let my wife's soul come with me.
(Light effects. Dance and mime through what follows.)

Pluto: You who have awakened the queen of hell,
Return to the world. Your wife's soul will be with you.
(ORPHEUS' new music very soft.)

Narrator: Orpheus returns to the earth. It is not far.
It is only a step.
A step, a step, and a step,
A step—and he turns. He looks for his wife. The air is empty.
(Music stops.)

Orpheus: Eurydice?

Eurydice: I am here.

Orpheus: Eurydice, where are you? Eurydice?

Eurydice: Here at your side, Orpheus.

Narrator: He cannot see her. He cannot touch her. He can only hear her. He listens.

Eurydice: Play for me, Orpheus.
(ORPHEUS plays his new music.)

Narrator: Orpheus' friends come running. They listen to his music. It is no longer the same music.

Friend One: This won't make anyone dance.

Friend Two: This is queer music. He's gone to the dogs. This is dreary.

Friend Three: Play as you used to play, Orpheus. Make us dance.
(Music continues.)

Narrator: The trees did not dance. But the trees listened.
The music was not the music of dancing
But of growing and withering,
Of the root in the earth and the leaf in the light,
The music of birth and of death.
And the stones did not dance. But the stones listened.
The music was not the music of happiness
But of everlasting, and the wearing away of the hills,
The music of the stillness of stones,
Of stones under frost, and stones under rain, and stones in the sun,
The music of the seabed drinking at the stones of the hills.
The music of the floating weight of the earth.
And the bears in their forest holes
Heard the music of bears in their forest holes,
The music of bones in the starlight,
The music of many a valley trodden by bears,
The music of bears listening on the earth for bears,
And the deer on the high hills heard the crying of wolves,
And the salmon in the deep pools heard the whisper of the snows,
And the traveler on the road
Heard the music of love coming and love going
And love lost forever,
The music of birth and of death.
The music of the earth, swaddled in heaven, kissed by its cloud and watched by its ray.
And the ears that heard it were also of leaf and of stone.
The faces that listened were flesh of cliff and of river.
The hands that played it were fingers of snake and a tangle of flowers.

Ted Hughes, The Tiger's Bones & Other Plays for Children (New York: Viking Press, 1974)

SHORT STORY UNIT

99

Short Story Lesson 1

TOPIC Elements of the Short Story*

AIM What are the elements of a short story?

MATERIALS

. Copies of Short Story Worksheet 1, "Appointment in Samarra"

PERFORMANCE OBJECTIVES Students will be able to:

. identify the main elements of the short story.
. recognize what the short story is.

MOTIVATION

. Ask students the following questions:

  - Why do students learn special words to talk about science?

  - How can the use of a common vocabulary help both teachers and students?

. Say to students:

  - Today we will begin learning special words to talk about the short story. Perhaps you already know these words.

DEVELOPMENT

. Using the students' experience with television, ask the following:

  - When you watch a story on television what are some of the things you look for?

. List the responses on the chalkboard. A sample response list might look like this:

STORY

. where the story takes place
. the people in the story
. What takes place in the story
. excitement, suspense
. how everything ends
. message in the story

. Tell students:

  - Each of these elements has a name that will help us in our discussion of later stories.

*For additional resources on short stories, see Teaching Literature Grade 9: Integrating the Communication Arts, Short Story (New York: Board of Education of the City of New York, 1985).

. Write the element and its corresponding definition on the chalkboard.

Elements of short story:

Characters - people in the story
Setting - time and place of action
Plot - events
Conflict - struggle
Resolution - end or outcome
Theme - message

. Distribute copies of Short Story Worksheet 1, "Appointment in Samarra."

. Read the story as students follow along.

. After the reading ask the students to identify the following:

- Who are the characters?

- What is the setting for the story?

- What is the conflict in the story?

- What is the resolution of the conflict?

- What is the theme of the story?

SUMMARY

. Ask students:

- What is a short story?

Elicit: A short story is a unified composition having an initial conflict leading to a final climax that resolves it. It has a major character with at least two or three minor characters, and a setting. All elements combine to show the reader some observation of life.

ASSIGNMENT

- Take any well-known children's story and identify its basic elements.

Short Story Worksheet 1

APPOINTMENT IN SAMARRA

Many years ago, there was a man in Bathsheba who asked his servant to go to market. His servant had known many years, and was faithful in service. Though his hair was white, he stood as tall as a young date tree in the autumn, whose leaves are beginning to fall, while the fruit of abundance draws to an end about it.

The servant went to market, and among the throng he saw Death, dressed in black and as pale as the moon that grows thin. Death made a gesture, and the servant grew frightened; for, although there were many people in the marketplace, who crowded to buy the things that would bring them joy while they lived, none of them heeded the lonely pair.

And he ran home to his master, and he said, "Master, today I saw Death in the market amid the throng. And he made a threatening gesture to me. Master, I shall make haste and I shall ride like the wind to Samarra, for Samarra is many miles from here, and Death will not find me there."

So the servant rode away to Samarra, and his master was sorely troubled, as is the traveler in the desert who is called to the side of his dying father as his long journey draws to an end. And he went to the market and he sought out Death, whose dress was dark as the sea at night when the fisherman is lost, and his face was as pale as a grave on a frosty night.

And the master said to Death. "Why did you make a threatening gesture at my servant? He has done me good service, and is old in years."

And Death replied. "I made no threatening gesture at your servant. That was a start of surprise. For I saw him this morning in Bathsheba, but this night I was to meet him many miles away in Samarra."

James Norton and Frances Gretton, Writing Incredibly Short Plays, Poems, Stories (New York: Harcourt Brace Jovanovich, Inc., 1972), p. 201.

Short Story Lesson 2

TOPIC Point of View in the Short Story

AIM How does Shirley Jackson use point of view to comment on the interaction between parents and children in "Charles"?

PERFORMANCE OBJECTIVES Students will be able to:

. list the effects of fragmentation in the family.
. retell the story from the point of view of another character.

MATERIALS

. Copies of the short story "Charles," by Shirley Jackson

MOTIVATION

. Ask students the following questions:

- Your team has just lost an important game. Would the way you tell about the game be the same as the way someone on the winning team would tell it? Why do people present different versions of the same event?

- Today we will read a short story which is presented from the point of view of one of the characters. In what ways do you think the other characters' versions of the story might be different?

DEVELOPMENT

. Distribute copies of the short story, "Charles," by Shirley Jackson.

. Ask the following questions to guide students' reading:

Questions to Guide Reading:

- How would you describe the woman who tells the story?

- Why does the author choose her to tell the story?

. Assign some students to read the story aloud while the rest of the class follows along.

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- Who was Charles?

- Describe the attitude of Laurie's parents towards Laurie's behavior. How does it relate to Laurie's attitude toward his own problems?

- What indication is there that Laurie is rebelling against people in positions of authority?

- What clues does the author use to suggest that Laurie is Charles?

SUMMARY

. Ask students:

- What is the theme or message of the story?

- How does telling the story from the point of view of Laurie's mother help the author to present the theme?

APPLICATION

- Retell the story from Laurie's point of view.

ENRICHMENT

- Write the scene which the author did not let us see. The scene takes place around the breakfast table on the day following the mother's discovery.

. Students may act out some of these scenes in class.

Short Story Lesson 3

TOPIC Title and Theme

AIM How do the title and the point of view help us understand the theme of "All the Years of Her Life"?

MATERIALS

. Copies of the short story, "All the Years of Her Life" by Morley Callaghan

PERFORMANCE OBJECTIVES Students will be able to:

. state the theme of the story.
. recognize how title and point of view contribute to theme.

MOTIVATION

. Have students examine their attitudes about disciplining teenagers by asking:

  - If you were a parent, would you be strict or permissive?

  - What are the dangers in forgiving a teenager and giving him a second chance?

  - Does forgiving someone show strength or weakness? Why?

. Tell students:

  - Today we will read a story about a parent who is faced with her son's misconduct. How she handles the problem helps us to understand the type of mother she is.

DEVELOPMENT

. Distribute copies of the short story, "All the Years of Her Life."

. Go over the vocabulary that may pose problems for the students before the story is read. Actively teach the vocabulary words using the techniques suggested in the introduction to this handbook.

. Ask the following questions to guide students' reading:

Questions to Guide Reading

  - From whose point of view is the story told?

  - How is Mrs. Higgins unlike the type of mothers portrayed on television shows?

  - What is her view on discipline for teenagers?

. Have students read the story.

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- How does Mrs.Higgins' behavior differ this time? How had she previously reacted to Alfred's troubles?

- What clues does the author give in regards to the home life of the Higgins family? What do you think is the relationship between the home life and the title of the story?

- How does the author's use of Alfred to tell the story affect the story itself?

SUMMARY

. Ask the students:

- How have Alfred's feelings for his mother changed at the end of the story? Why?

- What is the author showing us with this story?

  Elicit: A young boy's discovery of the meaning of his mother's love
  Love can be a source of strength in time of trouble

APPLICATION

. Have students role-play "All the Years of Her Life."

The story is presented in four scenes:

- the accusation
- the meeting of Mrs. Higgins and Sam Carr
- the walk home
- the kitchen scene

. Divide the class into groups and have them act out each of these episodes.

ASSIGNMENT

- Use one of the following topic sentences to write a composition. Include details and examples to support your point of view.

  I think (do not think) that Alfred has learned his lesson and will reform his behavior.

  OR

  Mr. Carr should have insisted that Alfred be arrested despite Mrs. Higgins' request.

ENRICHMENT

. Select a student to be Alfred fifteen years after this story's events and have the rest of the class interview him. Ask him what effect the experience had on him. As an adult, would he use similar methods in handling his own children's problems? How would he handle this?

Short Story Lesson 4

TOPIC Elements of Satire

AIM How does Saki ridicule the conventional morality of children's stories?

MATERIAL

. Copies of the Short Story, "The Story Teller," by Saki

PERFORMANCE OBJECTIVES Students will be able to:

. contrast the aunt's version and the bachelor's version of the same story.
. identify the elements of satire present in the bachelor's story.

MOTIVATION

. Place these words on the chalkboard: Pollyanna, Goody-Two-Shoes

. Ask students:

- Does anyone know what the terms "Pollyanna" or "Goody-Two-Shoes" stand for?

. Tell students:

- They are synonyms for someone who finds good in everything, the eternal optimist - a person who never says a bottle is half-empty but always that it is half-full.

. Ask:

- Do you think this type of person should be used as a model of good conduct for young children?

. Tell students:

- Today we shall read a story which pokes fun at the "Pollyanna" or "Goody-Two-shoes" character.

DEVELOPMENT

. Distribute copies of the short story, "The Story Teller."

. Ask the following questions to guide students' reading:

Questions to Guide Reading

- How is the bachelor's story different from the one which the aunt tells?

- Who is the better storyteller? The aunt or the bachelor? Why?

. Have students read the story.

. After the reading, elicit a discussion using the following questions:

Questions for Discussion

- Why does the bachelor tell his unconventional story?

- Compare and contrast the aunt's story and the bachelor's story. How are they similar? How are they different?

- The aunt believes that the bachelor's story is "improper" and has damaged the effect of her careful teaching. Do you agree or disagree? What type of story do you think should be told to a child?

SUMMARY

- What is ironic about the way the "horribly good girl" met her end?

- What is the theme of the bachelor's story?

APPLICATION

. Say to students:

- Sometimes to create a humorous or dramatic effect a writer will:

  . deliberately exaggerate a fact.
  . use unusual wording or word choice.
  . use irony.
  . use words which have a double meaning which may occur when the same word has two or more meanings.
  . use repetition until the words or phrases become absurd.

. List these devices on the chalkboard.

- Have students locate and list examples of each device in the story. Point out that these devices are used when an author writes satire.

. Elicit definition of satire and write on chalkboard.

. Ask students:

- What is Saki satirizing in "The Story Teller?"
  Elicit: The dull goodness and phony values which adults often try to impose on children.

ENRICHMENT

- Select a conventional children's story and use some of the elements of satire to ridicule some aspect of the story.

- What are the qualities of a good storyteller? Tell a story or a joke to illustrate those qualities.

UNIT BASED ON A NOVEL

Novel Unit Lesson 1

TOPIC Introducing the Novel*

AIM How does the use of contrasting points of view in Pigman arouse our interest?

MATERIALS

. Copies of the novel, Pigman by Paul Zindel

PERFORMANCE OBJECTIVES Students will be able to:

. describe the two voices used in the narrative.
. compare and contrast the two points of view.

MOTIVATION

. Set up the following situation for role-playing using at least four or five students.

  - There has been a car crash involving three teenagers who were reported driving while under the influence of alcohol.

  - How might the story have been told by:

    . a teenage friend of the victim?

    . a victim of the accident who was not seriously hurt?

    . a state trooper at the scene?

    . an old man who claims to have witnessed the accident?

    . a parent of one of the victims?

    . a news reporter?

. Ask about each characters' version of the story:

  - the amount of information revealed

  - choice of details revealed

  - attitude to the event

  - the reliability of information revealed

. Tell class that the choice of the narrator or the point of view has an important effect on the story and helps provide insight into the meaning of the story.

*For additional resources on the novel, see Teaching Literature Grade 9: Integrating the Communication Arts, The Novel (New York: Board of Education of the City of New York, 1985).

- Today we will begin a novel in which there are two narrators or two point of views from which the events are seen.

DEVELOPMENT

. Say to students:

- Two teenagers tell the story by narrating every other chapter. As we read the opening chapters try to answer these questions:

. Ask students:

- Are John and Lorraine typical teenagers?

- How are they given distinct personalities?

- Do you think that they are giving us a reliable account of the events?

- Why does the author use two characters to tell the story?

. Have students read the two short introductory chapters.

. After the reading, elicit a discussion using the following questions:

Discussion Questions

- What behavior of John's would people consider "unusual" or "crazy"?

  Elicit:

  . Bathroom Bomber
  . Fruit Roll
  . writing on desks
  . odd answers in class - cockroaches ate report
  . laughing incident on bus
  . playing telephone games
  . glue on father's phone

- What qualities make him likable?

  Elicit:

  . His games don't hurt others.
  . He shows compassion for others.
  . He's humorous.
  . His parents are unsympathetic.

- In what ways does Lorraine appear to be different?

  Elicit:

  . She over-analyzes things.
  . She puts herself down.

. Why are we sympathetic to her?

Elicit:

. She needs a friend.
. Her mother appears too critical.
. She is compassionate toward others.

SUMMARY

. Ask students:

- What techniques help create sympathy?

Elicit:

. teenagers' point of view
. teenagers contrast with the adults in story
. John and Lorraines' evident feeling for "The Pigman"

ASSIGNMENT

- Write a paragraph in which you show how John and Lorraine differ. Use actual lines from the story to illustrate your points.

HOMEWORK

. Have students read up to Chapter Seven.

. Ask students:

- Define zany. Who are the zany characters?

Novel Unit Lesson 2

TOPIC Need for Acceptance

AIM How can we explain the growing attraction between John and Lorraine and the "Pigman"?

PERFORMANCE OBJECTIVES Students will be able to:

. show the contrast between the "Pigman" and the other adults in the story.
. explain the causes of the breakdown in the relationships between adults and teenagers in the story.

MATERIALS

. Copies of the novel, Pigman by Paul Zindel

MOTIVATION

. Say to students:

- Teenagers often relate to adults at a distance, but some adults and teens get along very well. Suppose a group of adults asked you to list qualities which could help them relate to teens, which qualities would you list?

DEVELOPMENT

- What impression do we form of Mr. Pignati before we meet him?

  Elicit:

  . lonely
  . misses wife
  . needs to communicate
  . depressed

- In what ways does he seem different from other adults?

  Elicit:

  . big smile
  . casual "home" environment
  . plays games
  . offers wine/generous with money
  . collects pigs

- How does the author contrast him with John's parents? Lorraine's mother?

  Elicit:

John's parents:	Lorraine's mother:
overly neat	bitter
boring	cynical
argumentative	unsmiling
	tired

- Which behavior of Pignati appeals to the teenagers?

  Elicit:

  . Pignati's excitement at the zoo
  . enjoyment at the monkeyhouse
  . feeding Bobo

SUMMARY

. Ask students:

- What accounts for John and Lorraine's attraction to Pignati?

  Elicit:

  . their need for acceptance
  . their need for humor

ASSIGNMENT

- Write a paragraph in which you support one of these positions:

  The growing involvement with the "Pigman" is (is not) good for John and Lorraine.

HOMEWORK

. Have students read up to Chapter Twelve.

Novel Unit Lesson 3

TOPIC Roles of Others in Our Lives

AIM What roles do John, Lorraine and the "Pigman" play in each others lives?

PERFORMANCE OBJECTIVES Students will be able to:

. define the roles played by the major characters in each others lives.
. write a descriptive sketch of someone who is important to them.

MATERIALS

. Copies of the novel, Pigman by Paul Zindel

MOTIVATION

. Ask students:

- What do we mean when we say that someone "plays a role in our lives"?

- Who might some of these people be?

DEVELOPMENT

. Ask students:

- Why did John and Lorraine become acquainted with Mr. Pignati in the first place?

  Elicit:

  . He entertains them.
  . He is generous to them.
  . He provides a non-threatening place for them.
  . They feel sorry for him.

- What were some signs that the Pigman was actually filling needs in the teenagers' lives?

  Elicit:

  . He presents a contrast to "hostile" appearance of John's parents.
  . He presents a contrast to Lorraine's mother's harsh view on life.
  . He presents a view of love not seen in their lives.
  . He is someone who accepts them as they are.

SUMMARY

. Ask students:

- What roles does the Pigman play?

Elicit:

. An adult who is fun to be with
. A man who loved his wife
. A friend
. A substitute parent

- What roles do the teenagers play in Pignati's life?

. they act as a focal point
. substitute children
. they enter into his games

ASSIGNMENT

- Write a character sketch of someone who is important in your life. You may wish to include:

. physical description
. brief background
. distinguishing qualities
. habits
. how this person has influenced your life

HOMEWORK

. Have students complete reading the novel.

Novel Unit Lesson 4

TOPIC Facing a Crisis

AIM How have John and Lorraine profited from the crisis in the novel?

PERFORMANCE OBJECTIVES Students will be able to:

. describe critical moments in the story.
. analyze the reactions of the characters to the crisis.
. show how the characters benefit from dealing with the crisis.

MATERIALS

. Copies of the novel, Pigman by Paul Zindel
. Duplicate copies of Worksheet 4, "Coat of Arms." (optional activity)

MOTIVATION

. Write on chalkboard:

Crisis - decisive event
- state of danger or anxious waiting
- turning point

. Ask students:

- How does a crisis differ from a problem?

Elicit:
. crisis demands immediate attention
. has longterm effects
. crisis is major

. Tell students:

- A crisis is often treated as a bad dream but there are positive results to be derived from it.

. Ask students:

What can be gained from facing a crisis?

Elicit:

. experience in problem solving
. insight into one's behavior
. insights about the world around us
. courage to confront that which we fear

DEVELOPMENT

. Ask students:

- Which points in the relationship between the teenagers and the Pigman were "crises"?

  Elicit:

  . Pignati's first heart attack
  . the party
  . Pignati's second heart attack

SUMMARY

. Ask students:

- What insights did the teenagers gain by experiencing each of these crises?

  Elicit:

  . John confronts his fear of death and dying.
  . John begins thinking about his actions and life.

. Elicit examples from the text, such as:

  "Maybe we were all baboons...baffled baboons concentrating on all the wrong things."

  "Trespassing - that's what he had done. We had trespassed, too--been where we didn't belong, and we were being punished for it."

  "There was no one else to blame anymore. Our life would be what we made of it."

APPLICATION

- Show how the characters' reaction to the crises help reveal the theme of the story.

ASSIGNMENT

- Write a letter to Mr. Zindel in which you discuss your feelings about the book.

ENRICHMENT

The following activities can be used at any point after the first lesson on the novel.

. Creation of a Coat of Arms for John, Lorraine, and the Pigman. Distribute Novel Unit Worksheet 4, "Coat of Arms." Using symbols, have students draw a picture in each box to illustrate the following:

- The Special Me - a symbol which shows the uniqueness of the character.
- My Special Family - a picture which shows the nature of the character's family life.
- My Special Wish - a picture which shows what the character wants most of all.
- My Ideal Self - a picture which shows how the character would like to be remembered.

The shield can then be used as an outline for an essay about the character. Each box becomes a separate paragraph with its own topic sentence.

. Have students work in groups to present panel discussions on the problems in the relationship between teenagers and adults.

. Have students write a problem/solution essay on how to improve the relationship between young people and the elderly.

. Have students interview their oldest living relatives and write dramatic sketches based on these interviews.

. Have students retell selected scenes from the point of view of one of the parents.

. Have students dramatize the scene in which Lorraine and John meet after ten years.

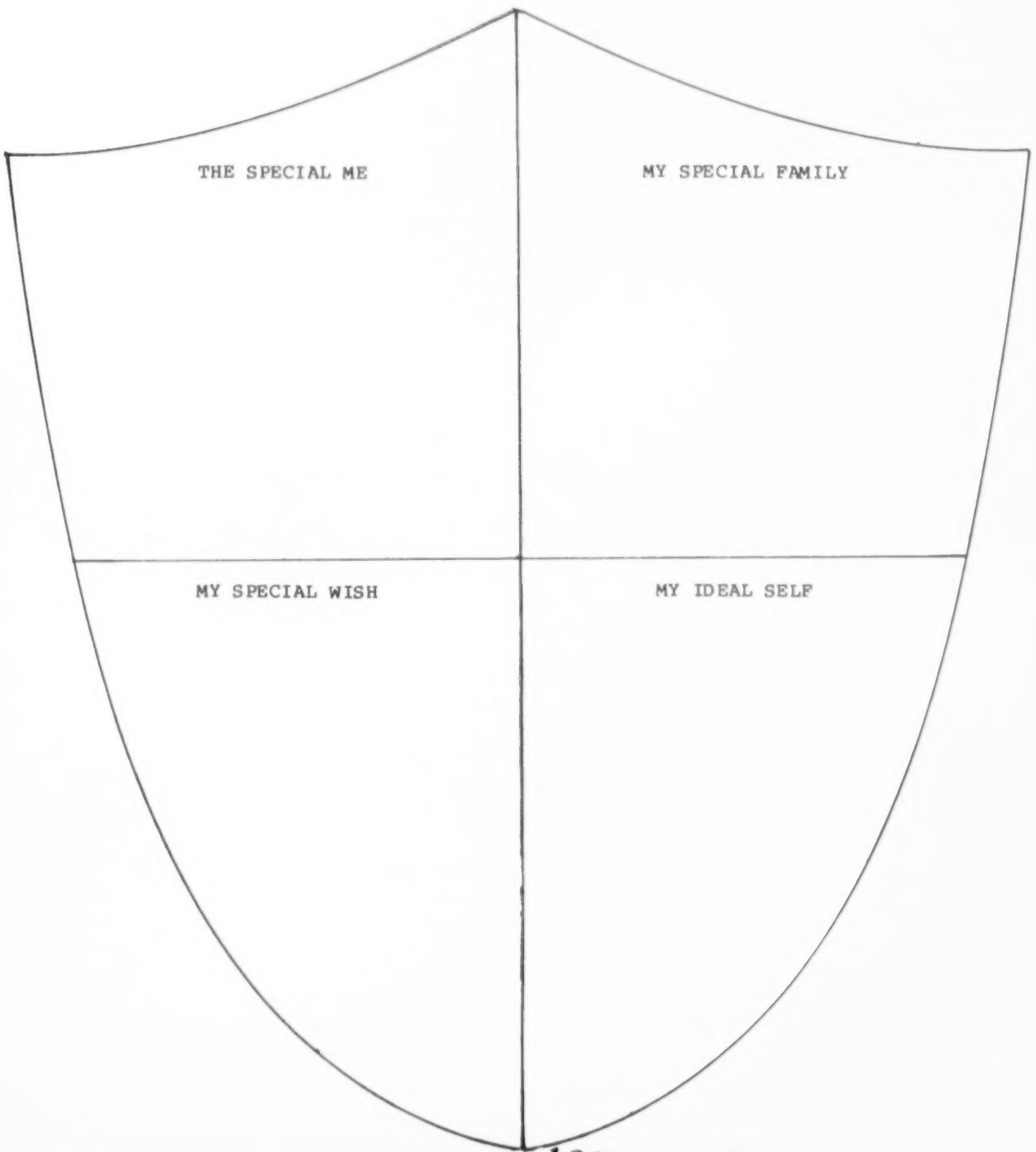
Novel Unit Worksheet 4

COAT OF ARMS

Create a coat of arms for one of the characters in The Pigman. Using symbols, draw a picture in each box to illustrate the following:

The Special Me - a symbol which shows the uniqueness of the character.
My Special Family - a picture which shows the nature of the character's family life.
My Special Wish - a picture which shows what the character wants most of all.
My Ideal Self - a picture which shows how the character would like to be remembered.

Write an essay about the character using the shield as an outline. Use each box to develop a separate paragraph with its own topic sentence.



APPENDICES

Appendix A

Readers Theater: Some Definitions

There is no universal agreement on what readers theater implies. Perhaps the best introduction to the subject is a citation of a few published definitions. For example, Leslie Irene Coger and Melvin R. White in their Readers Theatre Handbook present the following explanation:

> In readers theatre, the director's goal is to present a literary script with oral readers using their voices and bodies to suggest the intellectual, emotional, and sensory experiences inherent in the literature. The readers may or may not be aided in their interpretative function by lighting, music, sound effects, simple costuming, and nonillusory staging. Readers theatre is an effective stimulant for understanding literature, for developing skills in reading aloud, and for adding to the cultural enrichment of the readers and their audiences. It contributes to a greater mastery of voice and body. It develops creativity and sensitivity.[1]

Charlotte Lee, in her book on oral interpretation, emphasizes that the readers theater method uses all the techniques of the individual interpreter with the difference being that there is "usually a separate interpreter for each role just as in a fully staged production." The individual performer, however, "is bound by the same principles as the individual interpreter of drama, and he depends on suggestion rather than explicitness in bodily action and the handling of properties."[2]

Another difference between readers Theater and the conventional staging of drama is stated by Wallace Bacon. In his book, Bacon points out that readers theater "embraces the group reading of material involving delineated characters, with or without the presence of a narrator, in such a manner as to establish the focus of the piece not on stage with the readers but in the imagination of the audience."[3]

The purpose of this bibliography is to assist those who may be new to this area. Bibliographies found in many of the books will lead you to additional references and scripts.

[1]Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook (Oakland, NJ: Scott, Foreman and Co., 1967).

[2]Lee, Charlotte I. Oral Interpretation (4th ed.) (Boston: Houghton-Mifflin Co., 1971).

[3]Fernandez, Thomas L., ed. Oral Interpretation and the Teaching of English (Champaign, IL: National Council of Teachers of English, 1969).

Appendix B

An Annotated Bibliography*

The bibliography is organized into three areas: (1) books on oral interpretation that are particularly useful to those interested in readers theater, (2) material on readers theater itself, and (3) selected scripts for readers theater performances.

Oral Interpretation

Armstrong, Chloe and Paul D. Brandes. The Oral Interpretation of Literature New York: McGraw-Hill Co., Inc., 1963.

This textbook builds a foundation on the subject. Part I introduces the reader to the nature of both literature and oral interpretation. Part II considers the selection, preparation, and presentation of materials. Part III focuses on the effect of oral reading on human behavior. Part IV presents general principles that are applied to non-fiction prose, fiction, drama, and poetry. Suggestions for the staged reading, the oral interpretation of Biblical literature, as well as additional chapter notes follow in an appendix.

Bacon, Wallace A. The Art of Interpretation. New York: Holt, Rinehart & Winston, Inc., 1966.

This book is intended for beginning classes in interpretation. It begins with the feel of literature, not apart from meaning but congruent with meaning, and with the feel of oral reading, focusing first upon the essence of the art rather than upon its parts. Part Two is devoted to the problems of analyzing the material. The third part emphasizes special forms and modes of interpretation.

Campbell, Paul N. Oral Interpretation. New York: The MacMillan Co., 1966.

One of the basic premises of this book is that a piece of literature in its printed form exists as a bunch of "squiggles" on a page. In order to turn those squiggles into laughter or anger, the readers must always interpret the piece for themselves and for an actual audience. Part I answers basic questions related to choosing material. Part II is devoted to analyzing and preparing the material. Part III discusses issues related to performance and the kind of performance that is suitable for oral reading. There are lists of suggested readings at the end of each chapter.

*Adapted from Daniel J. Callahan, A Readers Theatre: An Annotated Bibliograpy (New York: Kingsborough Community College, City University of New York, 1973).

Lee, Charlotte I. Oral Interpretation. (4th ed.) Boston: Houghton-Mifflin Co., 1971.

This text emphasizes the study of literature as a rewarding and challenging experience. Sharing the results of such study with an audience gives motivation and focus to literary analysis. The opening section explores selection of material and its analysis, and interpretative skills. There are three sections on prose, drama, and poetry. Selections for analysis and interpretation are included at the end of each chapter, many of them adaptable to readers theater.

Roloff, Leland H. The Perception and Evocation of Literature. Glenview, IL: Scott, Foresman and Co., 1973.

An approach to the study of literature through the performing self. Seven chapters trace literature from the silent performance of reading to public utterance. Chapter 8, "Multiforms: Experimental Approaches," is particularly suitable for those interested in readers theater.

Veilleux, Jere. Oral Interpretation: The Re-Creation of Literature. New York: Harper & Row, 1967.

A text-anthology designed for the beginning undergraduate oral interpretation course. It is also suitable for other course levels. The author emphasizes the primacy of literature and the importance of the interpreter's mature reaction to it. Material includes discussions of the interpreter's role and his relationship with the literature and the audience, principles for the performance itself, sample analyses of material, and answers to common student questions. The anthology contains selections from The Good Woman of Setzuan, St. Joan of the Stockyards, Fear and Misery of the Third Reich, and Galileo. There is also a list of source materials.

Readers Theater

Books

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook. Oakland, NJ: Scott, Foreman and Co., 1967.

This handbook investigates the origins and history of the readers theater medium. It examines the application of readers theater to professional and educational stages, and considers some of the dynamics and procedures involved. Part I delineates fundamental principles emphasizing the premise that there is no one way of presenting literature in readers theater. Part II is a series of brief summaries of actual readers theater productions. Part III offers sample scripts. Part IV is a selected bibliography on the subject.

Maclay, Joanna Hawkins. Toward a Grammar of Practice. New York: Random House, Inc., 1971.

An attempt to fill the need for an aesthetic for readers theater. Chapters Two through Six consider problems encountered in selecting literature, in casting performers, in directing, and in designing; there is also a brief discussion of performing in readers theater. Chapter Seven provides practical application of the principles discussed. It includes a complete readers theater script, indicating how to apply principles to feature the text in performance.

Fernandez, Thomas L. (ed.) Oral Interpretation and the Teaching of English. Champaign, III.: National Council of Teachers of English, 1969.

This book discusses teaching literature in secondary schools through the use of oral interpretation and includes essays by Wallace Bacon, Dorothy Matthews, Elizabeth Worrell, Allen Bales, and Frances McCurdy.

Articles:

Barclay, Martha. "The Genesis of Modern Oral Interpretation: 1915-1930," Speech Teacher, XXI (January 1972), pp. 39-45.

This article covers a period in which textbooks written by Clark, Bassett, and Woolbert attempted to rid the discipline of nineteenth century elocutionary overlays. These books helped to de-emphasize vocal drills and gestural prowess and initiated study of the ideational and emotional components of literature.

Campbell, Paul N. "Performance: The Pursuit of Folly," Speech Teacher, XX (November 1971), 263-274.

Professor Campbell defines the purpose of oral interpretation as the concept of performance as a means of literary inquiry. He believes that of all sub-areas in the field of speech, oral interpretation has displayed the least generative power. Oral interpretation has produced few or no concepts that have demonstrated their richness by leading to further important ideas or that have been recognized, borrowed, or employed by scholars and theorists in other areas within the field or in neighboring disciplines.

Illinois Speech and Theatre Journal. Volume 26, Fall 1972. Published by the Illinois Speech and Theatre Assn. (Available from Speech Communication Assn., New York, N.Y.)

This issue focuses on oral interpretation methods, with special emphasis on readers theater. Some articles are: "Teaching Oral Interpretation to Children Through Readers Theatre," "Interpreters Theatre in the Secondary Curriculum," "Chamber Theatre," and "Acting and Interpretation: Suggestions for Comparison."

Paterson, Leona F. "Readers Theatre," Canadian Speech Communication Journal, IV (December 1972), 82-85.

Professor Paterson examines the changes in name, concept and scope that readers theater has undergone. Known as interpreters' theater, platform theater, concert reading and group reading, it has been seized upon and utilized by educators and entertainers as a medium to teach students and public. Readers theater is a stylized art form that combines many features of traditional theater with those of interpretative reading, yet differing from both. These differences are discussed.

Rienstra, Phyllis. "Resurrection the Past: Historical Documents As Materials for Readers Theatre, Speech Teacher, XXI (November 1972), pp. 310-314.

This paper proposes a rationale for the use of documented materials for readers theater. Readers theater is an established medium in oral interpretation for presenting fiction, poetry and drama, but non-fiction is rarely used as a substantive source. Newly termed "documentary," "political," or "reportage," this literature is politically and/or historically oriented. The paper reviews the emergence of documents as literature in the 20th Century and describes one script in detail, devised for readers theater, on the McCarthy hearings.

Sandifer, Charles M. "From Print to Rehearsal: A Study of Principles For Adapting Literature to Readers Theatre," Speech Teacher, XX (March 1971), pp. 115-120.

This article is based on a questionnaire sent to twenty-five authorities on readers theater and oral interpretation. It discusses the differences and similarities these authorities have in their approach to adapting and selecting material. Principles are established for use by students, teachers, or the director of a readers theater production.

Selected Play Scripts

The Hollow Crown. Revised by John Barton. New York: Samuel French, Inc., 1961.

A presentation by and about the kings and queens of England, with much of the material in the form of letters, speeches, and chronicles written by the monarchs themselves. Four readers enact the writings, following English royalty from William I to Victoria. Readings are interspersed with songs from the corresponding periods.

Benet, Stephen Vincent. John Brown's Body. New York: Dramatists Play Service, Inc., 1961.

This is the adaptation of Stephen Vincent Benet's great poem which was presented on Broadway. The poem begins wth John Brown's attack on Harper's Ferry and proceeds through the Civil War, telling the story from the points of view of Jack Ellyat, a Northern soldier, and Clay Wingate, a Southern soldier. The families and backgrounds, and romances of both men are woven into the action.

Brecht, Bertolt. Brecht on Brecht. Arranged and Translated by George Tabori. New York: Samuel French, Inc., 1967.

Readings and enactments from the works of Brecht produced off-Broadway in New York. The first half reveals Brecht's philosophy in regards to book burning and ideology. Also included are writings to actors and critics. The second half consists of a song, a monologue and an excerpt.

Dickens, Charles. A Christmas Carol. Adapted by Cora Wilson Greenwood. New York: Samuel French, Inc., 1938.

This version uses narrative to bridge nine scenes in a one-act version of Dickens' immortal classic. As miserly old Ebenezer Scrooge falls asleep, three ghosts appear, each revealing to him the wrongdoings of his life and what will happen if he continues in his evil ways. He is wracked with fear and remorse and sets out on Christmas Day to bless with his new-found generosity all those whom he has neglected and abused.

Duberman, Martin B. In White America. New York: Samuel French, Inc., 1984.

A readers theater production with musical interludes taken from a history professor's records. A beautifully arranged enactment with scenes of tremendous emotional power telling the story of the Negro in the United States from slavery to Little Rock.

Hansberry, Lorraine. To Be Young, Gifted and Black. Adapted by Robert Nemiroff. New York: Samuel French, Inc., 1971.

This production is based on Lorraine Hansberry's life, expressed in her own words. Scenes shift from the slums of Chicago to the land of mountains. It is the bloodcurdling reminiscences of a Chicago Black's childhood and striving for identification.

Masters, Edgar Lee. Spoon River Anthology. Adapted by Charles Aidman. New York: Samuel French, Inc., 1966.

Via musical interludes, the audience is introduced to the ghosts of the inhabitants of a town whose secrets have gone with them to the grave. Both the sordid and the humorous aspects of life are illustrated using ballads and free verse form.

O'Casey, Sean. I Knock at the Door. Adapted by Paul Shyre. New York: Dramatists Play Service, Inc., 1958.

The first section of O'Casey's six autobiographical volumes as staged on Broadway in the form of a concert reading. Six actors bring the sad, pithy boyhood of O'Casey into quick and sensitive focus. His strong, resigned mother, his impetuous, groping sister, the friends and enemies of his Dublin childhood, and O'Casey himself are gems of truth and beauty.

O'Casey, Sean. Pictures in the Hallway. Adapted by Paul Shyre. New York: Samuel French, Inc., 1956.

A section of O'Casey's early autobiography which was dramatized as readers theater on Broadway. We meet O'Casey in his first skirmish with women; in episodes and torn allegiances of the Irish rebellion; at his first job; and in his first acquaintance with death. Finally he stands no longer looking at pictures in the hallway but enters into the mainstream of life.

O'Neill, Eugene. Character Portraits from Eugene O'Neill. Adapted by Daniel J. Callahan. Original material, available on request, 1968.

The first half of the dramatized scenes and readings from Strange Interlude, Anna Christie, and A Moon for the Misbegotten focus on O'Neill's female characters. Scenes from Ah, Wilderness!, The Hairy Ape, and The Iceman Cometh focus on male characters in the second act.

Orwell, George. Animal Farm. Adapted by Nelson Bond. New York: Samuel French, Inc., 1961.

A simple staging of the Orwell allegory and satire on the human race. The barnyard beasts are prototypes of human leaders who have dominated news headlines for more than half a century.

Perl, Arnold. The World of Sholom Aleichem. New York: Dramatists Play Service, Inc., 1953.

Three short plays by Arnold Perl, bound together by the narrative of Mendel the Book Seller. A Tale of Chelm is based on folk tales of an Eastern European village. In Bontche Schweig, based on a story by I. L. Peretz, a man dies after living a barren and wretched life and arrives at Heaven for his reward. The last play, The High School, concerns a Jewish boy whose parents attempt to get him admitted to a non-religious school that operates under a quota system. The three plays are different expressions of Eastern European Jewish life during the last century.

Shakespeare, William. Shakespeare Tonight. Adapted by Daniel J. Callahan. Original material, available on request, 1970.

This piece explores the eternal conflict between men and women--comically, tragically, and historically. It consists of readings and acted scenes, including selections from The Taming of the Shrew, Hamlet, Macbeth, A Midsummer Night's Dream, Richard III, Romeo and Juliet, and Coriolanus.

Shaw, George Bernard. Don Juan in Hell. New York: Samuel French, Inc., 1903.

The dream episode of Shaw's Man and Superman. It was presented as a dramatic reading on Broadway with Charles Laughton, Charles Boyer, Agnes Moorehead, and Sir Cedric Hardwicke.

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